

from Women's faces







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Company Compan





CLARENCE FROGMAN HENRY

is alive and well living in New Orleans and still doin' his thing...

"Cleares Craymon Heep, Is also and Well, Living to New Outron and Still Joing Inlings," The altern's well did, for one had you may find Cleares, my solve as give and on a tour, more often than only see 30 find him in the Franci Quarter, where In "Vilous Inlines," as places like the \$44 Clay, the 50 Clear (A) for Corn of Two Stillers, and the hander. Cleares Beary calls himself a "Prop-Signer with the Cold New Outern Sound." In this shalon has neverticed wound of the high it engine and a veryer of your detailed, the "Uniform Sound almost the second of the high it engine and a veryer of your databook, the "Uniform Sound" in allow the second of the properties of the second of the properties of the second of the properties and on this sound, and the second of the properties of the properties of the properties and on this sound, and a term of the second of the properties of the properties of the properties and on this sound, and a term of the second of the properties of the properties of the properties and on the second of the second of the properties and on the second of the properties and on the second of the properties and the second of the proper

his tours with Dick Clark.

Bocking Charace is a wentable who's who of New Orleans musicians, and the sounds that
result will obless all who die Charace Fractoral Here.

Musicians

George R Dawn, Jr. – Gustan Frederic D Kemp – Barnstone Sax Ralph Hanold Johnson – Ternor Sao Alvan Robinson – Gustan Robert T Feench, Sr. – Dram Brung S Charles – Bass Produced and Directed by Michael Gentile Arrangements - Clanence (Frogasan) Benry and Michael Gentife Recorded at - Jazz City Studios, New Orleans Bigneers - Skop Godwin and Cortmo Matanas Sound Musica - AAR Studios, New York But I Do = 2-19
(Robert Guidry) Are Music Corp. BMI
 Since I Met You Baby = 2-54

2 Sance I Met You Baby 2 54 (Ivory Joe Hanter) Progressive Moste Pub. BMI 3 Mehar Sam – 2 20 (Dollas Franter) Acolum Music BMI

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(Larry Stock-M Lews-Vincent Rose) Chappell
6 Co. Inte (Soverage Marie Corp. ASCAP

5 In You in Or is You Aur't (fly Baby) 2 46
(Billy Austra-Lorin Jordan) MCA Munic A dir
of MCA, Inc. ASCAP

(Lloyd Price) Partico Music BMI

2 Tear Drops 3 21
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8 Thompson S Scott) Armo Monc BMI
3. Red Salis In The Sunset 3-25
(Jinuny Kennedy-High Williams) Shapeo Bernstein & Co. Inc./Peter Maunos Co. Ltd.
ASCAP

Send Me Some Lovin' - 2 29
 Publishers Righes Reserved
 Let The Good Times Roll - 1 58
 (Leonard Lov) Trans Music Co /Atlantic Music

6. Little Green Frog - 2 47







Side One

BALL AND CHAIN (LP Version) *1 BALL AND CHAIN (Edit) * SHAME ON ME **

Side Two

BALL AND CHAIN (LP Version)*1 BALL AND CHAIN (Edit)* SHAME ON ME **

*Produced by Dave Jerden

"Produced by Social Distortion and Chaz

SOCIAL DISTORTION IS:

Mike Ness: Vocals, Lead Guitar Dennis Danell: Rhythm Guitar

John Maurer: Bass Guitar, Backing Vocals

Christopher Reece: Drums

Management: Jim Guerinot for

Rebel Waltz Management

† Taken from The Epic release Social Distortion (46055)

OFMONSTRATION OBLY: NOT FOR SALE

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The Old Country Church















and favorites

VIRGINIANS Sing The

Old Country Church

and other favorites

- 3. The Old Rugged Cross (Bernard/Roseheaver) 3 15

- 1. Beulah Land (Parsons) 3:28

Piano: Art Bain TSRC-1994-





The Bible is the suprema evelation of God's love to man-

The subject for this Album cover is from the celebrated frescos in the San

In 1520 he was married to Gorolama Merians who inspored several of his

Music - Mozart, Wolfgang Amadeus (1756-1791)

Under the tutelane of his father, Leonold Mozart, who was a violin master

and teacher of the choir boys of the coust chapel of the Archbishop of Salzburg,

Mesopotamia.... "land between two rivers"

An essay by Susan O'Quin

Sumer, the dawn of culture and the cradle of civilization, was nurtured in the fertile valley of the, "land between two rivers," the Tigris and the Euphrates.



This brief essay is a starting point for a study of the first civilization known to man.... Mesopotamia is the place where Adam and Eve lived; Adam was the father of all human race... Eve was the mother of all living.

NO a river went out of Eden to water the garden, and from thence it was parted, and became into four heads." Genesis 2: 10 Some 30 centuries ago there dwelled in Sumer, the "land be

tween two rivers," a civilization of cultural magnitude unknown to man.

The Persian Gulf, the Nile, the Tigris and the Euphrates testify; their banks and their marshlands speak to us still of the

Legend tells us that the Sumerians possessed this land-"since the Creation;" while a flourishing civilization existed there by 2500 B.C .- its beginnings were much earlier, at least in the 5th

A brief review of several of its city-states will reflect the life lived in this region commonly referred to as the "cradle of civili-

deans; it was an important center of Sumerian culture and is idenrified with the Bible as the home of Abraham; Abraham's name, in the Chaldean tongue of his native country was Orham, and he was a prince of Ur.

This historical city, which lies some two hundred miles south of present day Bandad disappeared from historical records, completely, sometime in the 4th century B.C. and eventually, even its site, was covered by sand and silt from the rivers and it lay forgotten to man. There is evidence that Ur existed prior to "a great flood"-which was probably the flood of Biblical account, men-

Her orayes have been uncarthed, some 1850 in number, and radio carbon shows that they are \$500 years old and date from the first dynasty of this city-state. Among them, was the royal burial ground of Queen Shub-ad's; the treasures brought from this grave stun and stagger the imagination. Her personal possessions could have place in the elegant and opulent society of the #8th century; massive gold bowls with beautiful designs and cunciform writing vers, axes, lance heads, carriage shafts, and bridle rings, and above all-The Ram in the Blossoming Tree-this magnificent work of art which is made entirely of precious stones. . . . Some of her jewelry was made of finest gold leaf; these are unique by present

day standards as no modern jeweler can duplicate them. There lie the dead undisturbed. . . . not the living post, but rather, the past that lives in solemn restimony of the location of

the world's oldest avilization

Nineveh, a Biblical city, on the night bank of the Tions-onposite present day Mosul and amid ruins of the nalace of the Assyrian King, Assurbanipal (668-626) B.C., held in her sands a large library of clay tablets, among them whole dictionaries listing Sumerian words along with their Semitic-Assyrian meanings; King 2000 B.C. Among this fabulous and precious find was-the Colgamesh Epic, the Story of the Flood, which proved to be an aston ishing confirmation of what the Book of Genesis tells us about Noah. The Gilgamesh Epic was inscribed upon twelve tablet-

Nippur, holy city of Sumer, was an important cult of God Enlil, flourishing above all others in Sumer times. Excivations of the historical interest-along with Persian and Parthian periods.

On the Euphrates one hundred miles southeast of Bandad, capital of Iraq, this religious center holds the shrine of Iranna,

goddess of love and war.

important finds in all Mesopotamia. For more than three thousand years the temple was built and rebuilt, layer upon layer; its layers of temples built one upon the other and they predate the entire span of Western history since Homer. Nippur's craftsmen missiveness and man's every effort to serve God.

Uruk (Erech of the Bible) was among the first strongholds of civilization; the people of Uruk strove fanatically and faithfully they could be near Him and His mystifying planets, our neighbor. the Moon and our largest star the Sun.

Ur. Nineveh, Nippur, Fridu, Erech, Lagash: Iraq.

The ancient and historical rivers, the Tigris and the Euphrates, sands the oldest culture known to man.

Civilization has neither beginning nor end, it lives continually, within the cycle of God's Creation.

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New York 19, N. Y.



The Jack D'Johns



Holden Jaycees

present

The Jack D'Johns

in Concert

Saturday evening, November 10, 1979 at 8 p. m.

Mechanics Hall

Worcester, Massachusetts

\$7,50 per person







THE MYSTERIOUS SOUNDS OF THE JAPANESE BAMBOO FLUTE WATAZUMIDO-SHUSO





THE MYSTERIOUS SOUNDS OF THE JAPANESE BAMBOO FLUTE WATAZUMIDO-SHUSO

SIDE A	
1 四門 RINMON	- (竹の松き) 2尺5
2 浮雲 UKIGUMO	(竹の扱き) 2尺1
3 堪獅子 AKEBONO-JISHI	(竹の長さ) 2尺
4 42 IR MICACUI NO CUIDADE	180651 283

"Rinmon" means playing at a crossroads to express one's feelings and show one's skill. It comes originally from the Kinki area. A 76 cm "Notchiku" was used.

A 64 cm "Notchiku" was used to express the feelings of one becoming the wind and playing with the white clouds floating in the sku.

"Akebono-Jishi", performed with a 61 cm "Hotchiku", is a festival tune from Kyushu composed at the end of the Tolugawa Era

Musashi no Shirabe

Detailed handling of sounds is the feature of the "Musashi no Shirabe", a tune about the Kanto area centered around Tokyo. A "Rotchiku" 70 cm long was used.

Watezunido-Shuso is the head of a sect which he himself established, not fully satisfied with the existing three Zen sects of Buddhism.

Through the Japanese flute, Watazumido-Shuso has attained musical and spritual heights unachieved by anyone else. He is also expert with many other musical instruments and is through his records. He serves as advisor to nanu temples.

Instead of using the traditional Japanese "shakuhachi" flute, Watazumido-Shuso performs his extraordinary music on "Hotchiku," flutes made from untreated bamboo of the ordinary tupe.

21 1020				
	SIDE	В		
1 大菩薩	DAI-BOSATSU		(竹の長き)	2尺4寸
2 心月	SHIN-GETSU		(竹の長き)	3 R 2 + 5 %
3 根笹調 NEZASA	NO SHIRABE		(竹の長さ)	2尺 4寸
4	普取 NETORI		(竹の長さ)	2 /2
5	虚餘 KYOREI		(竹の長さ	3 E 4 T

Dai-Bosatsu "Dai-Bosatsu" is a tune produced by the concurrence of the whole mind and body with natural bamboo in the form of the

"Hotchiku". Shin-Getsu

This tune is an expression of the flutterings of quiet, clear sounds. This 98 cm "Hotchiku" was made from an ordinary piece of bamboo.

Nezasa no Shirabe The impression of a soft wind blowing

through a snow covered forest is the feature of this tune performed with a 70 cm "Hotchiku".

The word "Netori" means checking and arranging sounds. This tune cones from the Kinki area, and it is said that it used to be used as a signal bu priests in ancient times.

Through use of the "Notchiku" flute, the true feeling of the Watazumido sect of Zen can be understood, according to Waterunido-Shuso The "Hotchiku" flutes range in size from 25 cm

to 103 cm and have anywhere from five to twelve holes. Practically all are held and blown vertically like the clarinet, but there is one type blown like the flute.

As pointed out in the explanations of the various tunes, Watazumido-Shuso improvises often because the music is the expression of his feelings.

DOLBY SYSTEM

KEFOVER MAM THE 'DANCING' OUD OF KEN BOYAJIAN AND THE MIAMI 'KEFGEE' BAND

AUTHENTIC MIDDLE EAST FOLK MUSIC





KEF OVER MIAMI





KEN BOYAJIAN







ARA KULHANJIAN







DENNIS GALLD



Recording & Mixing Engineers. Dave Chiodo & J. Michelle Scott Jacket Design Ken Boyaiian Musical Director Ken Boyaiian Produced By Ara Kulhaniian . Manny Kulhaniian

Recorded at SRS_INTERNATIONAL_RECORDING_STUDIOS Fort Lauderdale, Florida

SIDE ONE SIDE TWO L Eestemen Babaleem 5 10 1. Agh Eem Anoush Yar 3-10 6. Mini-Mini. 4 15 4. Her Sabah 4:40 5. Oudr-Ovun Havasi 3 15

KEF OVER MIAMI has been recorded with one concept in mind - DANCE, DANCE, DANCE! The recording artists on this album are all firm believers in this concept and, as you will hear, have totally dedicated exciting Middle Eastern albums ever to be recorded and we wish to extend a warm invitation to you, through this album, to become one of the "Keferes"

KEN BOYAJIAN, our electrifying oudist, has a style of playing which will stir your emotions and have you years ago by the Master himself, Oudi Hrant, and has dedicated has Oud Solo to him. He moved here from the New York-New Jersey area two years ago, and through his direction, is enabling us to finally put Miami on the musical map.

ARTIE NENEZIAN, our dynamic vocalist, is being introduced nationally on this album after entertaining our area for many years. We are especially proud to present him as his voice and style are truly unique and so much in the "Kefece" mare.

SET PROODIAN, our super clarinetist, whom we hopefully will also have as a permanent resident here in the near future, has flown down from New Jersey to join us in our romp through "Kefland" and has lent his great sounds and style to our album.

ARA KULHANJIAN, our fantastic bass dumber player, is a native of Miami and has been playing for many years here and in the New York-New Jersey area. As many of you will remember, he and his entire family entertained thousands for many years at the Hye Hotel in Asbury Park, New Jersey,

MANNY KULHANJIAN, our fabulous def player, is also a native of Miami and brother to Ara. He also plays dumber but considers the def his strong suit. After listenine to this album we think you will surely agree.

DENNIS GALLO, our fantastic treble dumbee player, has been playing for only a short period of time and has really excelled beyond expectations. Listen as he and Ara together set the dancing tempos that will

So, get your dancing shoes on, turn on your record player and let your feelings turn to Kef, Kef, Kef!



The Gospel Builders Quartet



The Gogel Builders Quarter has been singing gossel must be more than three years. They are a group of young oppole, ages 13-15, who have dedicated their talents to the Lord. Memorrs of 13-15, who have dedicated their talents to the Lord. Memorrs of the group are Reckey and Banasi Bullyure David Horn Michael Henkey, and Lisa Sechrist Rickey sings bass and plays guitar Michael sings and a spokecame for the group. David sings lead and was recently keeped as a minister of the google Lisa who just recently ignored the group. Bully the paino.

The group hopes that you will receive a blessing as you listen to the songs recorded on this album

Your prayers and words of encouragement mean much to the groups thou to say they

It is the prayer of the GOSPEL BULLDERS that everyone, young and old can say and sing with them that BECAUSE HE LIVES JESUS IS MINE and He will GUIDE MY FEET until that day WHEN JESUS COMES IN THE CLOUDS and if you know Christ as your Saviour you surely will MEET ME OVER ON THE



SIDE ONE

JESUS IS MINE 2 20
I CANT EVEN WALK WITHOUT YOU HOLDING MY HAND 2 63
NEXT TIME THAT YOU SEE ME 1 47
AMERICAN TRILOGY 2 35

SIDE TWO

WHEN JESUS COMES IN THE CLOUDS 220 BECAUSE HE LIVES 2:52 GUIDE MY FEET 2:06 I SAW THE MAN 2:51 SING THE GLORY DOWN 2:09







CHAPPELL AV SERIES

THEMES AND UNDERSCORES



Grappell Recorded Music abrany

Chappell Recorded Music Library

AV SERIES

THEMES AND UNDERSCORES

 CLAPHAPPY A. 2'47" Up-tempo, bright melodic theme over disco rhythm with hand-claps. 	 STRIKER 3'08' Punchy, driving, up-tempo theme with guitar melody Feeling of urgency.
bird clips. 2 47 Undersor verson of above track. 2 47 Undersor verson of above track. 2 48 AMSTO DREAM A. Some topen them with hearing guitar over cherel to the control of the con	
Rotating rhythm pattern with uplifting melody, builds throughout. JNGLES — all 30° in length 9. CLAPHAPPY A.	7. PHASORS 1'53' Up-tempo, pop, disco rhythm with staccate melody and percussive effects. 8. S. I. ICHT AS AIR 2'00'
18. CLAPHAPPY B. 11. BASSICS 12. MYSTIC DREAM A. 13. MYSTIC DREAM B. 14. MYSTIC DREAM B. 15. PUNCTUS TOOK 16. SPIRAL	8. AS LIGHT AS AIR Slov temp, dramy, tranquil theme creating a drit trangifosting feeling INCLES—air 30° in length 30° in length 10. PREDFORCE 11. EUROTRADE 12. UP AND AWAY B. 12. LIGHT AND AWAY B. 13. PHASORS 14. FHASORS 16. AS LIGHT AS AIR

All tracks written by Wolfgang Kåfer except PHASORS — written by Per Nielsen



BLACKHOLE BOOGIE

STEREO BG 0606

Poetry Written and Recited: BORUK GLASGOW

(AGAINST AN ECLECTIC MUSIC COLLAGE)

This edition of BLACKHOLE BOOGIE is strictly for demonstration purposes only, however, the

poet is asking a \$5, contribution to help support his writing habit (an additional dollar to defray mailing). SuccESTED FOR ADULT AUDIENCES. FOR INQUIRIES: Boruk Glasgow. 116 East 14th St. New York, N.Y. 10003, (212) 777-3149

FOR INQUIRIES: Boruk Glasgow, 116 East 14th St. New York, N.Y. 10003. (212) 777-3149 or (212) 777-3061. Boruk gives readings, performs in mixed media, and has three manuscripts of poems, He also teaches workshops.



SIDE

SIDE A			SIDE D		
1.	drink silence	:40	1.	he	:40
2.	ring cycle	2:23	2.	lubricating mama	3:39
3.	cuckoo & grondfather clacks	:35	3.	organe bicycle	4:08
4.	tinfoil lad	2:36	4.	n.y. naturo!	1:35
5.	Alcibiodes	1:30	5.	mosk	1:35
	desert fox	3:09	6.	urban antelape	2:43
	solod freok	1:15		lumberjack poet	1:15
	Arlington Cemetery	3:47		eddie my love	2:14
9.	got nowhere ta hide	1:12			
10.	occult orgasm	2:58	9.	psolm af the mole sperm	2:32
	youth poisoning	1:08	10.	to know him is to lave him	2:20
12.	shmuel	1:45	11.	solo for a solo	:27
13.	semen rock	2:00	12.	todoy yaweh	1:17

Sound Engineering: Mark Stager Cover Photo of Shmuel: David Aldrich Back Photos of Boruk-Paul Henning

Special Thanks To Peter Oswald







DAVID KEANE: AURORA ELECTROACOUSTIC TONE POEMS

Side One (21 06)

1 LA AURORA ESTRELLADA (1985) **CAPAC 10 43**

Side Two 1. LA CASCADE ENCHANTEE (1982)

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Assuring Love Eligy Exercing Song and in Microsom Hugh
Locket Helionizocostic disable with Klain Skid
micro Espolatog, Mark on Gayand grane; and John

9h Ploor

THE COVER DESIGN

THE MUSIC

The title of La Aurora Extredada (the "shattered" or "starry" aurora)

I sought to create a quality in agund and time that was resonant its ability to palphase dramatically across an unbounded black a guiverno wise of light in an obscure corner of the sky I warrend

cen see faces, animals, and all manner of shapes in the clouds overhead, one can hear the sea, appliause, wind, voices and all

waterfall among these, the frothy qualities of "slow," "vells" and



THE COMPOSER



GAMBIA'S MUSIC-1 LA MUSIQUE DE AL GAMBIE-1 **GAMBIAS MUSIK-1**













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SIDE II

Tame rich fly Dinger Stine Wolf (6, 45)

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SIDE III

8 "Sido Alymnis " Bar Killing qui konsi, si mari make vaculets and limate incut rejection of the Microsofte 19 24.

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 mindrago ... dols (2.14)

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GAMBIA'S MUSIC-1 LA MUSIQUE DE AL GAMBIE-1 GAMBIAS MUSIK-1

Her orded and produced by Marc D. Feval Intloductory hates by curan Gunn Feval

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ETHNIC FOLKWAYS RECORDS FE 4521

FOLKWAYS RECORDS Album No. FE 4521 1978 by Folkways Records & Service Corp. . 43 W. 61st St., NYC, USA

Music from Gambia Vol. 1 Recorded and Annotated by Marc D. Pevar

among the Mandinka and Wolof.

Text in English, French & Swedish



Women of the Konte compound sing and play their neolu. ncolous. / Kvinnor från Konte-gården sjunger och spelar

INTRODUCTION

The Republic of The Gambia is a West African democracy comparable in size to the state of Connecticut. Following coast into the heart of Senegal. The Gambia is home for the members of numerous ethnic groups, among them the Mandinka, the Wolof, the Fula, the Jola, the Seraxole,

and the Maniago.

Among the Mandinka, the Wolof, and other groups endogamous occupational groups, the professional musician (with the exception of the tantango drummer) is born into his trade, which is actually much more than music-making. Indeed, "professional caste musician" is an inadequate translation for either the Mandinka term jalo or the Wolof term gewel, for among the interrelated roles exnected of individuals bearing these titles are those of historian/genealogist/praise shouter. The tantango drummer, on the other hand, although no less professional, is not assigned by birth to his occupation (which in any case is generally only a temporary one, to be abandoned to some social event such as dancing, wrestling, group labor -- are of a very public nature, in contrast to the often intimate performance of the caste musician in the home of his patron.

Musicians among non-hierarchical groups such as the Jola are neither members of a caste nor repositories of a classical/historical tradition, but are more strictly

Today the distinctions between caste and non-caste traditionally. The non-caste Jola simbingo player may evening performance for a Jola district chief and be combined factors of the transistor radio along with the local radio stations' broadcasts of indigenous music have given most Gambians access to a great variety of Gambia's

An individual's cultural acquisition begins in infancy. and although children are often innovators, bound less

rigidly than their elders to cultural norms, their adhersurprising that our one recorded example of a child singing to himself happens to be a member of a jali family, exposed frequently to singing by his role models. Nor is it surprising, when a group of adolescents gather for some informal socializing at dusk, that one should assume the role of drummer, using a tin-can as his instrument.

Islam is the religion of a majority of Gambians. The chanting of Arabic prayers can itself be considered a vocal musical event. Instruments as well take part in religious celebrations, both life-cycle events such as the infant naming ceremony and annual festivals such as the feast-day after Ramadan.

The recordings in this collection were made in The Gambia between November 1971 and November 1972 Ouring this period my husband Marc and I were living as apprentices with master kora jalo Alhaji Bai Konte in the village of Brikama.

GLOSSARY OF INSTRUMENTS

BALO: the Mandinka name for the wooden-keyed xylophone, often referred to as balafon in European literature.
The halo player strikes his instrument with two sticks. the tips of which are wrapped with cloth. Small gourds arrayed under the keys amplify the sound of the instrument, and holes in the gourds patched with spider web or cigarette paper create a buzzing noise and thus are analogous to the kora's nyinyimo (see NYINYIMO below). Balolu vary in size and number of keys. Larger ones may be played by two musicians sitting side by side

JAMUNGO: a type of rattle worn in pairs on the wrist by tantango drummers and balafonists. Each jawungo is made from a flat iron oblong, its long edges

curled around to meet each other

KORA: a 21-stringed harp-lute played by Mandinka caste musicians (jalolu). The sound box consists of half of a large globular gourd with a sound hole cut into its back and with hide stretched across its mouth. function as hand-grips). Through this gourd extends along its exposed length above the sound box. truly unique feature of the kora is its vertical bridge, which divides the 21 strings into two arrays. one for each hand. A wide range of sounds can be achieved through a combination of the various tech-

niques of plucking, strumming and stopping the strings LOVO: an iron awl used by kora musicians, both as a tool in making and for tuning the kora, and as a percussion instrument, for the tapping out of rhythms on the

instrument, for the tapping out of rhythms on the back of the kora's sound how by an apprentice to enhance the kora performance.

NEO: the Mandinka Fenale jalo's from percussion instrument, which consists of an iron tube with a slit along its length that is either struck or scraped by

a loyo. NYINYIMO: the kora musician's curved, tonque-shaped rattle made of metal with small wire rings running through holes pierced around its edge. Traditionally brass, today the nyinyimois commonly made from a flattened soda can. Ouring a kora performance the nyinyimo is attached to the kora's bridge, where it picks up vibrations from the instrument and gives off a buzzing sound highly appreciated by an African audience. Other West African lutes and harp-lutes. such as the simbingo, employ similar rattles

SIMBINGO: a bass harp-lute of five strings played by the Jola. A curved neck and a single array of strings are among the visible differences between it and the kora, which it superficially resembles in some res-

for the sound hox

SUSAA: the Mandinka name for the monochord fiddle, played primarily by non-caste Fula musicians. Half of a small, spherical gourd (ca. 8 inches in diameter) with a small sound hole cut into it and with the skin of a sound box. Through this extends the neck, a handSidi". När Konte börjar sin såmg, objekar han att fastam der flesta kommer att såmg att melodim antingen tillhör Sirifo Sidi eller Mansuman fråm Yunduru (den andra vanliga ttelm är "Undum 'nio - "Inndamer I Vunduru"), så går den faktiskt tillbaka till krigarfursten (nyanca) Sama köli der standam skall standam skall skall skall skall skall skall följer som pröv nådra verser från varise såma:

> Bakari Ba Bakari Ba från Bajakar Bakari Ba från Sibanor har lagt sig att vila.

Dembo (smeknamn för Bakari), Bakari Ba. Bakari Ba vid floden Bakari Ba från Bintang vid floden

har lagt sig att vila, Dembo,

Nyima Jasi grāter. Vārt hopp och hans resande är slut, Denbo, Bakari Ba.

oakarı ba. Alla människor skall med Gambia sörja hans död när nyheten när världen. Bambo (krokodil -- sneknamn för Alaji), Junkuno fham.

Sirifo Sidi Har du inte sett Jinna? Sidi har lagt sig att vila. Fadern till Karamo Lango, Sirifo Sidi är död.

I sanning grät Jinna! Barn till en Manjang kvinna, Sirifo Sidi har lagt sig att vila.

Jimaro Sose Den Jimaro, Jimaro Sose, Hövdingen i Bondali har laqt sig att vila, Jimaro Sose.

Gråten är högljudd, säger han, Jimaro är död. Hövdingen i Bondali har lagt sig att vila,

TDA IS

Jimaro Sose.

11. JATA O' KE KAMA KASI' "MAPEMA BOJANG" OCH "SID!
BRIX" SUSAA-SOLOR AV IBRAINK HYSS, "MANDINGO. (7:33)
be low entrollande folden spleas har av er aldre sam, son
have been susked folden spleas har av er aldre sam, son
slunger, tycks rösten indirera instrumentets läuf, old det
behölds och han en puss för att grids sim sträke med curakye
en välluktande sav, son också används son rökelge. En klusp
churakyo år fastsmält på instrumentets kalbeste med strakye

Ibrahima Nyas sjunger inga ord i den andra sången, "Nambuna Bojang", men jag tar här med mågra ord som jag lärde mig av Bai Konte, helt enkelt dårför att de är för bra för att utelännas.

> Mambuna Bojang O, tiderna är ljuva! Mambuna Bojang är vald till konung Tiderna är ljuva! I det höga huset är konungen vald.

Hur än världen är blir en tjuv och lögnare aldrig vänner. Vad tjuven gör skall lögnaren avslöja. En tjuv och lögnare blir aldrig vänner. 12. "MA SANE SISE". SUSAA-SOLO AV IBRAHIMA NYAS, MARDENGO.

Melodin föreföll oss alltid mistan spöllik bekant, men det var inte förna vid heimostar från förlis om vi upptickte varför. Paula lällan, son di var ledere för Philasialladen frajt (Elleder) eller The Bernei (fri! Vasines Slungs: Lill 1th Same Size. Motiven död och nobsvarad kärlek finns i håds alagneran och gersammatelfänget ärm um er illende, annat än er nen till fällighet. Den his torstas his sine size var en rik köpnin, son var född i nisten av 1800-talet och dog lord efter första vill disiriget. Den ursprunoliga sängen till unime av honon var siriven av 3100-talet och dog lord efter första vill disiriget. Den ursprunoliga sängen till unime av honon var siriven av 3101-talet och dog lord efter första vill disiriget. Den ursprunoliga sängen till unime av honon var siriven av 311 kland fören dödste.

Mer folger ett sammandeng av Bal kontes version: Det une malgar man son holde i Balvill och som hette krima gill an man son holde i Balvill och som hette krima ferin Balvill, och hars folk börjaks undersamla mer krimans famili, blider tiden hade in Bane Site, mit och krimans famili, blider tiden hade i Bane Site, mit och holmens famili, blider tiden hade i Bane Site, mit och son som het som het

Numinos brudgeminag och antog Sane Sises i stället. Bakari Kluminia, som lände sig mycket bitter över vad som hade bänt, gick till en muslimsk helig man, gav bonom en stor suma pengar och sade, att han ville försäker sig on att giftermålet mellam hans aliskade och Mo Sane Sise aldrig skulle fullbacka. Denne marbout tog ento betalningen och sade till Bakari Miumiko att ham inte skulle oras sig: samma dag som bruden km till Ma Sane Sises görd skulle denne

on. 36 den utanta depen foljde bruders famil) hence med bli till 18 Same Stee gård by militanes, com låg vid foldstranden. En sto folksamling var dir den degen för ett fire, till skylinger steel skylinger skylinger skylinger skylinger. I utanfor hunet dammade och firade folkbopen, muti buset vilade Ne skee iste picilitane da hundet i sin brude sin, governe av reflectinger skylinger skylinger skylinger skylinger. I skylinger Flotsligt utan værning besanndes mirabouts löfter. Ne Same Flotsligt utan værning besanndes skylinger skylinger pomerade missisker en sløg, som tillstansags vik Sames död, och han Blogden molden från der treditionella sløgen

Bakari Miwinkoshätska önskan besannades, men han själv gifte sig aldrig med den vackra wolof-kvinnan. Hon återfick aldrig sitt förstånd efter Ma Same Sises död och förblev ogift under resten av sitt liv.

Ibrahina Nyas sjunger flera verser, av vilka den följande tjänar som ett slags refräng:

Bintang vid floden Na Sane Sise Bintang vid floden Na Sane Sise.

 BARN SKRATTAR, PRATAR, SPELAR TRUMMA PÅ EN BLECKBURK. WOLOF. (1:38)

På gatan bakon vårt hus, skilda från oss genom ett plåtstaket, träffas några ungdonar strax efter nörkrets inbrott.

14. "FODE KABA". TURISTENSENBLE: BAI KONTE PÅ KORA, SALUNG KUIYATE PÅ BALD, USNAN SENE PÅ TAMA DCH IBRAHIMA NYAS PÅ SUSNA. MANDINGO. (6:51)

I deta stycke sluter sig en grupo traditionalla mustler tillsaman for att fromföre a rundtionalla flow. Det är inte något de brukar göra; vanligen framför de sin must individuellt. De har erollertrid organiserat dema ensemble – och därred skapat en klang som år ny i Gabita – för att underhalla turkret i byn festelbe. Deres slöp nahelar on vars kapp i provincerna Fonyi och klang stållde till besvår för den britiskska bolonialregrenisera.



Stereo BMI © 1977 Sea Friends Records SF545001 (32643) 746 B HEART SIDE

FROM WOMEN'S FACES Therese Edell

Grandmother Song (Therese Edell) 3:54 Holly's Waltz (Therese Edell) 1:53 Jennifer: Leah's Song (Therese Edell) 4:33 Moonflower (Annie Dinerman) 4:00 hoenix (Natalie Waugh, Therese Edell) 2:49 The Gig Song (Betsy Lippitt) 3:55



CLARENCE HENRY

Produced and Directed by Michael Gentile

STEREO \$R-42039 (RSD 546 A BW)

33^{1/3} RPM SIDE 1

1. BUT 1 DO (Robert Guidry) 2:19 Arc Music Corp. BMI
2. SINCE I MET YOU BABY (Ivory Joe Hunter) 2:54
Progressive Music Pub. BMI
3. MOHAIR SAM (Dallas Frazier) 2:20 Acclaim Music BMI
4. BUUEBERRY HILL (Larry Stock; Al Lewis; Vincent Rose) 2:21
Chappell & Co. Inc. / Sovereign Music Corp. ASCAP
5. IS YOU SOR IS YOU AIN'T (MY BABY) 2:46
(Billy Austin; Louis Jordan)
MCA Music A Div. of MCA, Inc. ASCAP
6. CAJUN HOMEY (Huey Maeux) 2:21

Crazy Cajun Music BMI



AND STILL DOIN' HIS THING

CLARENCE HENRY

Produced and Directed by Michael Gentile

STEREO SR-42039 (RSD 546 B BW)



331/3 RPM SIDE 2

1. JUST BECAUSE (Lloyd Price) 3:16 Pamco Music BMI 2. TEAR DROPS (S. Thompson: S. Scott) 3:21 Armo Music BMI 3. RED SAILS IN THE SUNSET - 3:25 (Jimmy Kennedy: Hugh Williams) Shapiro Bernstein & Co. Inc. / Peter Maurice Co. Ltd. ASCAP 4. SEND ME SOME LOVIN' - 2:29 Publ. Rights Res. 5. LET THE GOOD TIMES ROLL (Leonard Lee) 1:58 Travis Music Co. / Atlantic Music Corp. BMI 6. LITTLE GREEN FROG (Sam Taylor) 2:47 Sarc Music BMI



SOCIAL DISTORTION



EAS 2051 XSS 2051A

1. BALL AND CHAIN (Lp Vorsion)* 5:40 2. BALL AND CHAIN (Ldft)* 4:39 3. SHAME ON ME** 2:06

TRADEMARK OF CBS INC. MARCA REG.

UMASTERWORKS B/

The Original Sould Track Recording **RAVI SHANKAR CHAPPAQUA**



OS 3230



XSM 137040



1. BACK TO EARTH

2. RAGA

3. SWEET RUSSELL 4. ORGY

5. THEME

5. THEME ROOKS.

SOLING: SOLING: STEREO 360 SOLING: MASTERIA M. REE. PRINTED M. STEREO "360 SOUND STEREO "360 SOUND SE SOUND SE

THE VIRGINIANS SING THE OLD COUNTRY CHURCH and Other Favorites

TSRC 1994 STEREO



33 1/3 RPM SIDE ONE

- 1. THE OLD COUNTRY CHURCH 3:36 (Sumner)
- 2. WAY DOWN DEEP IN MY SOUL 2:53 (Hunter)
- 3. THE OLD RUGGED CROSS 3:15 (Bennard/Rodeheaver)
- 4. SO HIGH
- 5. WHAT A SAVIOUR 4:30 (Dalton)

THE VIRGINIANS SING THE OLD COUNTRY CHURCH and Other Favorites

TSRC 1994 STEREO



33 1/3 RPM SIDE TWO

- 1. BEULAH LAND (Parsons) 3:28
- 2. GETTIN' READY TODAY 2:52 (Hatfield)
- 3. GOD WALKS THE DARK HILLS 3:05 (Czamikow)
- 4. WHAT HEAVEN MEANS TO ME 3:30
 - 5. I'LL TAKE JESUS (Shelnut) 3:08

Corotes PLOEDE! THE CREATION Ethrough the medium of

Condition riozo Ex THE GARDEN OF EDEN LD 7577 SIDE 2 **N80P 5550** Educational recognines co. N. Y. 15



THE MYSTERIOUS SOUNDS OF THE JAPANESE BAMBOO FLUTE

Watazumida-Shuso

SIDE



SDBR 3289

1. RINMON
2. UKIGUMO
3. AKEBONO-JISHI
4. MUSASHI NO SHIRABE

AND ALENUE OF THE STARS CONCOURSE LEVEL CHAURT.



THE MYSTERIOUS SOUNDS OF THE JAPANESE BAMBOO FLUTE

Watazumida-Shuso

SIDE 2



SDBR 3289

1. DAI-BOSATSU
2. SHIN-GETSU
3. NEZASA NO SHIRABE
4. NETORI
5. KYOREI

TORO

**PROPRIET OF THE STARS CONCOURSE LEVEL CHIRING CHIRAL CHI

KEF OVER MIAMI

AR-3170 A

SIDE ONE

- 1. Eestemen Babajeem (5:10)
 - 2. Kadifey (4:40)
 - 3. Seero Yerk (4:10)
- 4. Baghjelerde Gazareem (4:56)

KEF OVER MIAMI

AR-3170-B

SIDE TWO

- 1. Agh Eem Anoush Yar (3:10)
 - 2. Mini-Mini (4:15)
 - 3. Kashlarum (3:53)
 - 4. Her Sabah (4:40)
 - 5. Oudi-Oyun Havasi (3:15)

THE GOSPEL BUILDERS QUARTET GOD BLESS AMERICA

GB-5365 SIDE ONE STEREO

Recorded By Mark Five Studios Greenville, South Carolina U. S. A.

MEET ME OVER ON THE OTHER SIDE 2::
JESUS IS MINE 2:20
I CAN'T EVEN WALK WITHOUT YOU
HOLDING MY HAND 2:53
NEXT TIME THAT YOU SEE ME 1:47
AMERICAN TRILOGY 2:35



THE GOSPEL BUILDERS QUARTET GOD BLESS AMERICA

GB-5365 SIDE TWO STEREO

Recorded By Mark Five Studios Greenville, South Carolina U. S. A.

WHEN JESUS COMES IN THE CLOUDS 2:20 BECAUSE HE LIVES 2:52 GUIDE MY FEET 2:06 I SAW THE MAN 2:51 SING THE GLORY DOWN 2:09

331/3 rpm



CHAP AV 026

INGLES — all 30" in length 9, CLAPHAPPY B. 10, CLAPHAPPY B. 11, BASSICS 12, MYSTIC DREAM B. 332" 6, PUNCTUATION A. 251" 11, BASSICS 12, MYSTIC DREAM A. 13, MYSTIC DREAM B. 14, PUNCTUATION B. 16, SPIRAL 251" 11, BASSICS 12, MYSTIC DREAM A. 13, MYSTIC DREAM B. 14, PUNCTUATION B. 16, SPIRAL All tracks by Wolfgang Kafer except side 2, PHASORS by Per Nielsen

331/3 rpm



CHAP AV 026

THEMES AND UNDERSCORES

1. STRIKER 3'08" 2. FIELDFORCE 3'04" 3. EUROTRADE 2'48" 4. UP AND AWAY B. 2'29" 5. LEGENDS 5'09" 6. INDUSTRIAL MUSCLE B. 2'50" INCLES — all 30" in length 9. STRIKER 10. FIELDFORCE 11. EUROTRADE 12. UP AND AWAY B. 13. LEGENDS 14. INDUSTRIAL MUSCLE B. 15. PHASORS 1'58. AS LIGHT AS AIR All tracks by Wolfgam Kafer exapt side 2. PHASORS by Per Nielsen

MUSCLE B. 15. PHASORS 16. AS LIGHT AS AIR All tracks by Wolfgam Kafer exapt side 2. PHASORS by Per Nielsen

2 SMASH HITS FROM THE "BEVERLY HILLS COP" SOUNDTRACK

NEW ATTITUDE
(EXTENDED VERSION)
by Patti LaBelle
AXEL F
(EXTENDED VERSION)

by Harold Faltermeyer

MCA-23534



CONVENTIONS AND CAMPAIGNS

Actual speeches, campaign sounds and songs from 20th century political history

THE STERN ELECTRIC PUBLIC AFFAIRS PRODUCTION

NESTERN ELECTRIC COMPANY. INC.



THE MEANING OF FREEDOM

A discussion of our democracy and opposing systems by

Professor

SIDNEY HOOK

SIGNEY HOOK

SIGNE

BLACKHOLE BOOGIE

2.23

8.90	

BLACKHOLE BOOGLE

Partry William and Radional BORLIK GLASGOW

1:35

EG 0606-B STEREO		Side B 33 RPM

	2:43
lumberjack poor	
	2:32
today yaweh	



Robbie Gass with On Wings of Song
Trust in Love

FR 148 **STEREO**



Trust in Love

SIDE A

- 1. Welcome to This World 3:26
- 2. As A Child 6:16

4. I Honor You
5. Raise Your Eyes 5:52
5. Raise Your Eyes 5:52
6. Raise Your E

Robbie Gass with On Wings of Song
Trust in Love

FR 148 **STEREO**



SIDE B

- 1. Hunger 1:34
- 2. Goodbye Old Friends 4:35

5. Trust in Love 4:58

All songs by Robbie Gass, Pleiades Music/BMI

(9) 1981 Spring Hill Music

(9) 1985 AMILO RECORDS INC. THE BARN N. FERRESUM.





SEQUENCE OF EARLIER HEAVEN

Side One (24'35'')

1. EAST WIND (1981), for amplified recorder and four soundtracks PROC 10'55'

Peter Hannan, recorder

2. NIGHTWATCH (1982), for solo marimba and four soundtracks PROC 13'27'

Russell Hartenberger, marimba



SEQUENCE OF EARLIER HEAVEN

Side Two (20'20")

1. WAVE EDGE (1983), for four computer-synthesized soundtracks PROC 9'15"

2. SOLAR ELLIPSE (1984-85), for four computer-synthesized soundtracks PROC 10'50"



DAVID KEANE: AURORA



ELECTROACOUSTIC TONE POEMS THE PLAY OF COLOURS AND TEXTURES IN AIR . . . ON STONE . . . IN WATER

Side One (21:08)

1. LA AURORA ESTRELLADA (1985) CAPAC 10:15

2. ELEKTRONIKUS MOZAIK (1984) CAPAC 10:43



DAVID KEANE: AURORA



Side Two

1. LA CASCADE ENCHANTEE (1982)

CAPAC 24:04

ETHNIC Folkways Library

Long Playing Non-Breakable Micro Groove 331/3 RPM

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GAMBIA'S MUSIC - I / LA MUSIQUE DE LA GAMBIE - I GAMBIAS MUSIK - I

recorded and produced by Marc D. Pevar introductory notes by Susan Gunn Pevar

SIDE I

FE 4521 A

- 1. Kullio, Part I. Socializing and entertainment: "Alifa Yaya" performed by Salung Kuiyate and Jali Kabele Jobate on balo, with female vocalist. Mandinka. (3:20)
 - 2. Kullio, Part II. Name and announcement and group prayer. Mandinka and Arabic. (4:32)
 - 3. "Yo maruo ka la jula" and "Son-song soko li so."
 Women vocalists accompanying themselves with neolu.
 Mandinka, (11:25)
 - 4. Waiting for supper: a small boy sings to himself.

 Mandinka. (2:00)

ETHNIC Folkways Library

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GAMBIA'S MUSIC-I / LA MUSIQUE DE LA GAMBIE-I GAMBIAS MUSIK-I

recorded and produced by Marc D. Pevar introductory notes by Susan Gunn Pevar

SIDE II



FE 4521 B

- 5. Tama solo by Usman Sene. Wolof. (6:45)
- 6. Ramadan: evening prayer on the Konte compound.
 Arabic. (9:05)
 - 7. Heralding the Feast Day after Ramadan.

 Balo, tantango, bells, neo.

 Jalonka. (5:33)

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GAMBIA'S MUSIC - I / LA MUSIQUE DE LA GAMBIE - I GAMBIAS MUSIK - I

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SIDE III



FE 4521 C

- 8. "Sabu Nyima". Bai Konte on kora, accompanied by male vocalists and female vocalists playing neolu.

 Mandinka. (3:14)
 - 9. "Bibi" Three male vocalists accompanied by simbingo. Jola. (3:14)
- 10. "Bakari Ba", "Strifo Sidi", and "Jimaro Sose." Bai Konte plays kora and sings, accompanied by one male and one female vocalist. Mandinka. (13:30)

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GAMBIA'S MUSIC-I / LA MUSIQUE DE LA GAMBIE-I GAMBIAS MUSIK-I

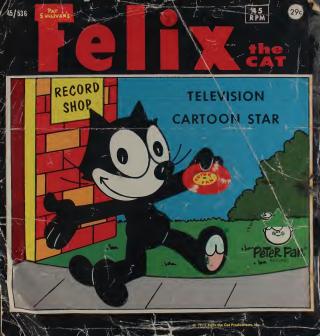
recorded and produced by Marc D. Pevar introductory notes by Susan Gunn Pevar

SIDE IV



FE 4521 D

- 11. "Jata di' ke kana kasi", "Mambuna Bojang", and "Sidi Baba." Susaa solos by Ibrahima Nyas. Mandinka. (7:33)
- 12. "Ma Sane Sise". Susaa solo by Ibrahima Nyas. Mandinka. (6:21)
- 13. Children laugh, talk, drum on tin can. Wolof. (1:38)
- 14. "Fode Kaba". Tourist ensemble: Bai Konte on kora, Salung Kuiyate on balo, Usman Sene on tama, Ibrahima Nyas on susaa. Mandinga. (6:51)



PETER PAN RECORDS

LIST OF TITLES

- 224 Happy Birthday
- 477 Mary Had a Little Lamb
- 484 Down by the Station
- 489 On Top of Old Smokey
- 490 Sleeping Beauty
- 493 Popeye's Favorite Sea Songs
- 495 Bunny Hop
- 496 Little Toot, Pancho-
- 497 Little Brave Sambo
- 498 Three Litt'e Pigs-Goldilocks
- 499 Old King Cole, Etc.
- 501 Doggie in the Window
- 502 Hokey Pokey
- 504 Little Red Riding Hood
- 511 Tina the Ballerina
- 512 I'm a Little Teapot
- 513 Good Ship Lollipop
- 514 Old MacDonald Had a Farm
- 516 Peter Rabbit
- 517 Humpty Dumpty Nursery Rhymes
- 518 Around the World-Mexico
- 526 Counting Song (Grasshoppers)
- 527 Thumbelina
- 528 Mighty Mouse
- 529 Little White Duck 534 Row, Row, Row Your Boat
- 535 Pony Boy
- 536 Felix the Cat
- 537 When the Saints Go Marching In
 - 540 Old Mother Hubbard
 - 541 Treasure Island 542 Jesus Loves Me
 - 543 Stand Up For Jesus
 - 544 Me and My Teddy Bear 545 Popeye

 - 546 Three Blind Mice

- 548 Smokey the Bear
- 549 Alphabet Song
- 551 London Bridge
- 556 Tubby the Tuba
- 557 Jack and the Beanstalk
- 560 Valiant Little Tailor
- 561 Dutch Girl and Dutch Boy
- 562 Dem Dry Bones
- 563 MacNamara's Band 564 Round the Village
- 565 Alice in Wonderland
- 566 Songs to Sing and Play
- 567 Funday School Songs
- 568 Sing Along Travelin' Songs
- 569 Bonnie Songs for Lads and Lassies
- 570 Me and My Shadow
- 571 Folk Songs USA
- 572 Big Brass Band
- 573 Babes in Toyland
- 574 Singing Grasshoppers
- 575 Lariat Sam
- 576 Deputy Dawg
- 577 Popeye-Skin Divers
- 578 Popeye-Jeep Jeep
- 579 Popeye-Fleas a Crowd
- 580 Popeye-Where There's a Will
- 581 Mighty Mouse
- 582 Joke Along With Jimmy Nelson
- 583 Magic Land of Alla-Ka-Zam
- 584 The Elephant Who Forgot 585 Space Songs
- 586 Happy Train
- 587 Ha Ha the Clown
- 588 Teddy Bear Songs
- 589 Captain Kangaroo Record
- 590 Captain Kangaroo



The Land of MR. WORLD VOLUME 3 No. GO124-3

MR. WORLD is back ... in a thrilling sound-and-story recording about earth's land surface ... its mountains, deserts, ieceaps, forests, jungles and all the dramatic topographical features that influence where people live and how they live.

This 15-minute "Land of Mr. World" recording is an exciting accompaniment to Replogle's True-To-Life globes, which show earth's topography in nature's true coloring . . . give you an astronaut's view of the world! As you listen to the record, you'll hear the actual lift-off of America's first man in space, Alan Shepard, thrill to his voice as he views the world from snace.

You'll visit the world's largest desert. "tune in" on Austrolian children going to school by 3-way radio trace the Ring of Five encircling the Pacific Ocean cross the Alga with Hannibal and his armies. hear herds of wild animals in the savannas of Africa. at tenda a Pygmy tribal dance in the heart of the Congo jungle. Journey to the Arctic to visit a city built entryl under the And all through the recording, you'll hear dromatic real hije sounds. trumpeting elephones, cains, tolcanos, andstorms. and many more assent crisis, tolcanos, andstorms.

Introduced for the first time in The Story of Mr, World, Replogle's two-volume recording, the voice of MR. WORLD has delighted youngsters and grownups nilke. Dramatic, entertaining, educational., the MR. WORLD recordings have been hailed by parents and educators as a new adventure in learning.

. . . finding other places, for example, where mountains are used as boundaries . . . like the Pyrenees lying between Spain and France, or the Andes between Argentina and that unusually long, narrow country—Chile.

After visiting the tropical savannas in Africa, you'll look for savanna land in other countries... like the famous pampas of 'Trademark

brings the study of our world dramatically to life



Play at 331/3 rpm speed

South America, home to the gauchos, If you live in southern California, youl discover from your True-To-Life globe that you enjoy a mediterranean climate, like that in countries bordering the Mediterranean Sea. . . in central Chile . . . in southern Africa. You'll look for cold conference for season of the control of the cart's surface and are important sources of wealth, as are the tropical rain forests which give the world teak, mahogany, rubber and palm dit.

With your True-To-Life globe and The Land of Mr. World recording, you will get a more realistic view of the world, learn to identify every country by its topographical features. China is no longer a big, solidly colored country as shown on political globes, but a land of mountains, forests and deserts. Illuminated True-To-Life globes are painted to give a three-dimensional effect: non-illuminated ribbes are in raised relief.

Now—a world globe becomes an exciting audio-visual aid to learning. Children will play the records again and again as the whole wide world becomes theirs to explore in a never-ending adventure.

© by REPLOGLE GLOBES, INC., CHICAGO, 1964

331/3 RPM The Oceans of MR. WORLD* High Fidelity Recording VOLUME NR. WORLD RECORD with Theell

Join MR. WORLD on another of his exciting sound-and story adventures... this time on a thrilling exploration of *Inner Space*... the name scientists give to the vast oceans which cover 71% of our planet.

This 15-minute recording on the "Oceans of MR WORLD" is an entertaining, educational accompaniment to Replogte's LAND AND SEA globe, which shows the topography of earth's land and oceans in beautiful true-to-life color and three-dimensional effect. On the globe, earth's straining underwater scenery is on the globe, earth's attribute underwater scenery is coeans. Here are its hape basins or alwayses . , its towers in suboceanic mountain ranges thus ands of miles long range should be miles long.

strange, isolated, cone-shaped seamounts or guyots with mysterious flat tops...great, lagged fracture zones related to earthquakes... the submerged continental shelves covering 10-million square miles of earth's surface and holding untold riches in food, minerals, chemicals ... and plunging continental slopes gouged by enormous canyons.

With MR. WORLD, you'll voyage underseas in a mesocaph, world's first tourist submarine, designed by Dr. Jacques Piccard . . . join a research expedition to explore the 10,000-mile-long Mid-Atlantic Ridge . . . "ride" the Gulf Stream . . . observe scientists using echo-sounding devices to chart the ocean floor and coring devices to read millions of years of history . . . learn how oceanauts like astronauts dare to venture beyond their natural environment . . . travel by jet across the Indian and Pacific Oceans . . . hear what the bathyscaph Trieste discovered in the seven-mile Challenger Depth . . . how Project Mohole will make the deepest penetration into our planet in history. And all the while you'll hear fascingting real-life sounds . . . submarine signals, ships' horns, tug boats, jet planes, surf, sea gulls, porpoises, whales, snapping shrimp, earthquakes, echo-soundings, and more

- No matter how many smaller oceans, seas, gulfs, bays and straits it is divided into, there is but one great ocean surrounding the earth.
- Created by the North Atlantic currents, the Sargasso Sea is unique . . . a sea surrounded by water instead of land. Windless, very blue and very salty, millions of tons of sargasso weed brought by the currents float on its surface.
- Why is the sea salty? Once it was fresh, but mineral salts from the land washed down into it for billions of years. The



Play at 33½ rpm speed

average amount of salt in seawater is 3.5%, though the degree of saltiness varies in different parts of the world. There are about 60 different elements in seawater including salt.

- Plankton (the name means wanderer) is basic to all life in the sea. These masses of sea plants and tiny sea creatures drift wherever the winds and currents may carry them.
- Oceanography is not one, but many sciences. It involves physicists, meteorologists, chemists, biologists and geologists.
 The first major accomplishment in oceanography was in
- 1872 when the H. M. S. Challenger started a 3½ year voyage with a group of distinguished scientists aboard. The data collected took 20 years to compile, filled 50 volumes.
- The International Geophysical Year (1957-58), in which 67 nations cooperated, marked the greatest combined effort to learn more about our planet, including its oceans.
- New underwater craft aimed at great depths now implement occur research. A small deep-sea driving submarine, the Aluminaut, can cruise at a depth of three miles, stay submerged for three days, Equipped like an undersea laboratory, salvaging devices, the Aluminaut also has a pair of robot hands to collect mineral specimens, assist in core drilling.
- The oceans and the atmosphere work together to produce weather. Meteorologists are now placing great value on underwater buoys, which report temperature and pressure as well as underwater movement. Many oceanographers believe the oceans hold the key to more accurate forecasting and understanding of weather, perhaps even to controlling it.

Porpoises and Whales sounds courtesy of Marineland of Florida

© by REPLOGLE GLOBES, INC., CHICAGO, 1965

The Day the Tall Ships Came

The Girls of Amsterdam

. The Brandywine Singers

The Shaw Brothers & Les Clark



The Brandywine Singers The Shaw Brothers & Jes Clark

"One day they'll tell the story Of a day then long gone by When the Tall Ships came a'sailin' With their masts up to the sky: And the lives of we who saw them Will never be the same And the world will long remember The Day The Tall Ships Came."

Rick Shaw

("The Day the Tall Ships Came." Copyright 1977 Cherry Lane Music Co.)

Graphics: Ralph Keefe, Inc. Copyright 1978 Brandywine Records Brandywine Productions PO Box 413

MELI'S A MORGAN







Side One

EVERYTHING TO ME

Produced by Dean Bailin

Side Two

SOMEWHERE IN TIME (Bob Buckley - Frank Ludwig - David Sinclair) Above Water Maria (BMI)

Produced by Bill Shostak/Tom Devito

Executive Producer: Barbara Moore

Management and Direction Moore Entertainment Group II Possum Trail, Upper Saddle River New Jersey 07458 (201) 327-3698



Las Vegas, Nevada 89121 (702) 458-3957 ©1986 A Division of Redlight Productions, Inc. All Rights Reserved, Unauthorized duplication is a violation of applicable laws. Art Direction, Design, Photography: Hal Wilson







WHO DO YOU GIVE YOUR LOVE TO?

(M. MORALES)

B/W

WON'T YOU COME HOME

(R. MORALES)

PRODUCED BY MICHAEL MORALES Production Consultant: Ron Morales Mixed by: Michael Morales, Ron Morales and Marius Perron III

From the Wing album, MICHAEL MORALES 835 810-1/4/2 Management: Shannon Vale for Benson/Vale Management, Inc. Art Direction: M. Bays . Design: C. Thompson



@ © 1989 PolyGram Records, Inc.,



HMV TALENT CONTEST AWARD WINNER

Madna Devi Banawat Master Tei Karan Rao Master Kesarilal Gandharv

मदना देवी बनावत मास्टर तेज कर्ण राव मास्टर केसरीलाल गंधर्व



"HIS MASTER'S VOICE"

Master Kesarital Gandharv

HIMIV TALENT CONTEST

मदना देवी बनावत मास्टर तेज कर्ण राव मास्टर केसरीलाल गंधर्व

Madna Devi Banawati Master Tej Karan Rao Master Kesarilal Gandharv

ENGINE CHALIO CHHAK PAK ड'जिन चलियो छक पक MADNA DEVI BANAWAT NIJARIA LAG JAWELI निजरया लग जावेली MASTER TEJ KARAN RAO MUSIC : DAYAL PAWAR

SIDE TWO

MOTI DOONGRI BAJE मोती डंगरी बाजे MASTER KESARI LAI GANDHARV CHAJE BAITHO DEVARIO छाजे बेठो देवरीयो MADNA DEVI BANAWAT MASTER TEJ KARAN RAO

MUSIC · DAYAL PAWAR



Covers & Cartons Celcyre-17



TRB-E-103

हरियारगा लोक गीत MARYANA

FOLK SONGS

SIDE ONE इस फैशन ने म्हारे देश की

भुन ले रूप कला तु नार SIDE TWO

जाने वाली दरशा दिये कुण बैठी सपने के मा हुर परी

संगीत : बी. बलसारा गीत : बाबू लाल राय

गायक ः बाब् लाल साय व पन्ना देवी

DESIGN : B.R. NAGINA

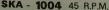


SIDE ONE

खेत में झोटा बाड़ दिया पहर घाघरी ओढ़ चुनरी

SIDE TWO

बाजना नाड़ दे घड़वारा चिटनी पिसूगी





संगीत गीत गायक सोहन लाल गुलाब सिंह भारती क्सम तनवर

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NEW GRAMOPHONE HOUSE CHI CHI DELHI-6

झंकार रिकार्डस कं० दिल्ली Thankar records co. delhi

Manufactured by :
THE GRAMOPHONE CO. OF INDIA LTD. CALCUTTA

मुल्य उत्पादन कर सहित १७ रु० सेल्स टैक्स व लोकल टैक्स अलग

Printed & designed by Anil Gupta at GUPTA PRINTING PRESS DELHI-110032 Phone: 205054

Christmas | | | | |

Organ and Chimes By Robert Rheims



d'ener-

The Great Stalacpipe Organ



Leland W. Sprinkle, Sr., Organist

PRESENTED BY



LURAY CAVERNS

VIRGINIA

HIGH FIDELITY

Microgroove Recording

98c

Mailed Anywhere in the U. S. - \$1.25

1 - Introduction

2 - A Mighty Fortress Is Our God

3 - Beautiful Dreamer

4 - Believe Me If All These Endearing Young Charms

5 - America

6 - Prelude In A

8 - Dance of The Blessed Spirits

The Great Stalacpipe Organ

By F. Dorothy Wood and Frances E. Wood

The music on this record is made by solid rock. It comes from The Great Stalacpipe Organ, only one of its kind in the world, in the Beautiful Caverns of Luray, Luray, Virginia. Deep in the caverns, in the walls of a large cathedral-like chamber, stalactites are played like the pipes of an organ, producing the musical tones that you hear on your record.

Śrialactite after stalactite - those stony icicles and draperies hanging from the ceiling - have been tuned by a grinding process to concert pitch. Each one is equipped with a striking mechanism, a rubber-tipped plunger that, fired by the impulse of an electric discharge, strikes the stalactite and brings forth a musical tone.

The organ is played manually from a console -a full-fieldged console with four keyboards (harmonic, cathedral, solo and echo), a pedal board,
and a versatile set of couplers that make possible a
wide range of effects. It is also played automatically from a prepared plastic belt in which melted
holes correspond to the musical tones -- a "robot organist" that duplicates in faithful detail the expression effects of the manually-played organ, This
"robot" performer plays the organ daily for all
visitors to the caverns.

The stalactites are in the surrounding walls, the ceiling above and in vast outlying areas of the caverns. So, the listener actually stands in the heart of the instrument to hear it play.

The organ is the work of Leland W. Sprinkle of Springfield, Virginia. Combining the roles of inventor and musician, Mr. Sprinkle not only follows electronic engineering as a profession but is a talented organist, having studied with Virgil Fox at the Peabody Conservatory of Music.

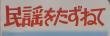
For three years he gave every possible moment of his spare time to the development of this organ to bring it to the point where it could be played as a musical instrument. With between three and four octaves complete, the organ was officially presented to the public June 7, 1957, when selections were played by Mr. Sprinkle and by the "robot organist." The occasion received wide attention in the nation's press and the instrument was named 'The Great Stalacpipe Organ' by Paul Hume, distinguished music critic for the Washington Post.

Making the recording was in itself something of an engineering feat. The microphone, like the listening audience, was centrally located and the music came in from all sides. Natural sounds, such as the splash of water dripping from stalactites, are an inevitable and interesting part of the record.

JOHN BATCHELDER, Narrator

WHITFORD L. HALL, Recording Engineer

Pressed for Luray Caverns by Columbia Custom Record Department.



黒田節

K06S 5091



炭坑節 三橋美智也 91







 ●レコードを面射日光の曲る所や環境部に近く向くと 温度の高い 吸水に適さますと、1分 生じるとかあります
 ● 立いコードを傾けて保管したり、たくる人構みをおよすと戻ることかりますのでご注意下さい
 ● 立いコート計の工作用は針とびを起したり着ミンを検視したり することかありますのてご注目される。

	K06S=5001		ソーラン節 / 北海盆唄	三橋美智也
_ = _	K06S-5002		江差追分(前唄)(本唄・後唄)	浜田 喜一
	K06S~5003	北海道		三橋美智也・佐藤 松子
	K06S-5004	_	松前ソーラン節 / 沖揚げソーラン節	大塚 文雄・鎌田 英一
	K06S=5005		北海大漁節/北海よされ節	吉沢 浩
謡	K06S=5006		津軽じょんがら節(旧節)(新節)	浅利 みき
= ==	K06S=5007 K06S=5008		津軽山唄 / 嘉瀬の奴踊り 八戸小唄 / 正調俵つみ明	吉沢 浩·大塚 文雄 三極美智也・鎮松 栄喜
	K06S=5008		十三の砂山 / 津軽基句	吉沢 浩・佐藤 松子
2-shed	K06S-5010	青菜	ホーハイ節/鰺ヶ沢基句	成田雲竹
-	K06S-5011		津軽よされ筋 / 津軽小原筋	浅利みき
N	K06S-5012		津軽あいや筋/リンゴ筋	浅利 みき・佐藤 りつ
C	K06S=5013		弥三郎節 / 議良節	吉沢 浩・原田 直之
をたずわ	K06S-5014		秋田おばこ/始売頃	寄藤 京子・吉沢 浩
75	K06S-5015		新タント節/おこさ節	斎藤 京子
12	K06S-5016		酒屋唄 / 秋田甚句	三橋美智也 · 山崎 悦子
7 70	K06S-5017	71	ドンパン節 / 秋田音頭	早坂 光枝・角田 正孝
	K06S-5018	秋日		吉沢 浩
α	K06S-5019		本荘追分 / 秋田馬子唄	藤原 長蔵・藤田周次郎
9	K06S-5020		秋田追分/姉こもさ	藤川 照夫・佐々木 実 小笠原浄二・田中アエ子
- "	K06S-5021		長者の山 / 秋田船方節 外山筋 / 南部木挽明	
4	K06S=5022 K06S=5023		沢内さんさ盆踊り / 江刺甚句	岩花 賢蔵 華村 純子・吉沢 浩
42	K06S=5023	岩斗	南部生追明/南部馬方筋	市行 紀丁・日八 信 吉沢 浩・岩花 腎蔵
JON	K06S-5025		沢内甚句/南部よしゃれ	早坂 光枝・大塚 文雄
-	K06S-5026		高太郎節 / 遠島蒸旬	三橋美智也・原田 直之
	K06S=5027		さんさ時雨 / 長持唱	古沢 浩
	K06S-5028		夏の山明/秋の山明	吉沢 浩
全100集	K06S=5029	党 加	宮城野盆唄 / 石投げ甚句	吉沢 浩
	K06S-5030		大漁唄い込み(遠島甚句入り)/関上大漁節	吉沢 浩
I 100 X	K06S=5031		新さんさ時雨 / 嵯峨立甚句	大西 玉子
	K06S-5032		豊年こいこい節 / 文字甚句	斎藤 京子・吉沢 浩
	K06S-5033		花笠音頭 / 真室川音頭	三橋美智也
曲	K06S=5034		新庄節 / 紅花摘み唄	佐藤 節子・山崎 悦子 大西 玉子・吉沢 浩
ш	K06S-5035		あがらしゃれ/もみすり唄	
-	K06S-5036 K06S-5037	山开	庄内おばこ / 大黒舞 最上川船明 / 新花笠音頭	武田 光男 二
\mathbf{H}	K06S-5037		置眠盆咀 / 長井盆咀	華村 統子·三橋美智也
	K06S=5039		山形木挽明/山形馬子明	令息 保障·吉沢 浩
	K06S-5040	_	相馬盆唱/新相馬節	三橋美智也
	K06S-5041		会津磐梯山 / 相馬二遍返し	三橋美智也・吉沢 浩
	K06S-5042		全净十净经 / 支加额	
	K06S-5043	福息	かんうようりん / 北方二層地で	山崎 悦子·忍 直樹
54	K06S~5044		三春甚句 / 磐城盆唄	縁岸とし子・遠藤 妙子
Ħ	K06S-5045		大漁祝い唄(原签大漁節)/相馬流れ山	吉沢 浩
元	K06S=5046		磯筋 /網のし唄	福田 佑子
	K06S-5047	茨 均		三橋美智也・佐藤 松子
==	K06S-5048		三浜盆唄 / 潮来甚句	福田 佑子・佐藤 松子
11	K06S-5049	栃フ		原田 直之・佐藤 松子 保存金減中・藤笠 緩明
	K06S=5050	群月	八木節(橫樽音頭)/上州馬子唄	保存会連中·藤莹 輝明

へあなたオームか にてもやいても 喰わりゃせぬ

駒を控えて

想夫恋 聞くほどに

> 夢に黄金の 花が咲く なんの辛かろ 共苦労

、月がさし込む あばら家も

解の協か

松風か

(サノ

これぞ誠の 黒田武士

△以下カッコ内は略> さぞやお月さん けむたかろ あんまり煙突が 三池炭坑の 上に出た 高いので (ヨイヨイ) ヨイヨイ)

へ月が出た出た 月が出た △元明〉

一酒はのめのめ

日の本一の

/米 川美物智 子



俊 郎 曲 節 (福岡)

民 山高

口橋 俊邦太郎 坑

編作

曲詩 節(福岡)

発売元・キングレコード株式会社

K065-5091

△三 非 終〉豐

キングオーケストラ 豊 許 豊 静

America's Newest!



JACK WASHBURN

45 RPM - STEREO

About that picture of Jack on the flip side . . . A smiling pose for the camera?? Nope, just an off-hand shot of a relaxed, happy singer -- on a great, relaxed and happy recording session . . by the way . . . his first one!!

Produced by Jak-Budd Corporation
Artist and Repetoire . . . Elliot Lawrence
Orchestral Contractor . . . Sandy Block
Recording Engineer Roy Smith
Cover Photo . . . Paul N. Kammet

Orchestra and Chorus arranged and conducted by

BUDDY WILLIAMS

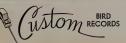
民謡をずねて 秋田おばこ 斎藤京子 飴売唄 吉沢 浩







45 r.p.m.



Box 7182 Naples, Fla. 33940

RECORD #

Singing Canaries "Cielito Lindo" "La Golondrina"

"Peter Parker's Pals"

When Custom Recording Studios released a record entitled "TRAINING YOUR PARRAKEET TO TALK," it became an immediate bit and tales boomed. Featuring the recorded voice of an amazing parrakeet named "Peter Parker" and the training voice of Peters owner, the record was received with embusiastic response and distribution soon mustroomed from coast to coast. In time there were many requests for a record with singing canaries.

B lended with the wonderful canary songs is the rich pipe organ music of Hal Pearl, recorded at the world famous Aragon hallroom, Chicago, Ill.

RECORD #800 Mynah Bird Record Repeated Phrases For Training

"Canaries are Cute, But They Can't Talk!"
"Hiya Beautiful!" (Whistle)





SAINT FRANCIS OF ASSISI



In Celebration Of The 800th Anniversary
Of His Birth

SAINT FRANCIS OF ASSISI (1182–1226)

Saint Francis was the son of a wealthy cloth merchant of the Italian city of Assis. He was born when the age of chivalry was giving way to the age of commerce and the growth of cities. It was a time of opportunity for gain of one man over another.

One day, as he was riding, he came to a poor man who was begging on the street. He got down from his horse and gave the poor man his cloak.

From that time he proceeded to give away everything he owned and to give his life in service to the sick and the poor for the glory of God. To him it was a matter of courtesy that he never be in the presence of anyone poorer than himself

Side One

SAINT FRANCIS Words and music by Bill Hurlbut

Vocal: Bill Hurlbut Guitars: Bill Hurlbut David Leisner

David Leisner Will Keene Side Two

THE GOOD SHEPHERD Words and music by Bill Hurlbut

Vocal: Bill Hurlbut with the children of the Stanford Memorial Church Sunday School (ages 3-7)

Guitar: Bill Hurlbut

Side One recorded at Paramount Recording Studios, Hollywood, California. Engineer: Peter Haden. Side Two recorded at Stanford Memorial Church, Stanford University, Engineer: Gary Mankin.

Cover painting by John La Plante Special thanks to Bill Cole

This record is available for a \$2.00 contibution to the Franciscans for their work with the poor. Send checks payable to the Franciscans, %Woodside Music, 302 Portola Road, Portola Valley, California 94025. Telephone 415



มใจเสนอ

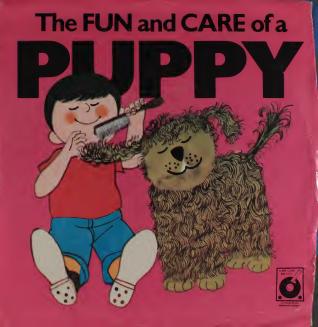
เพลงไทยเดิม THAI CLASSICAL MUSIC

หน้า 1 ว่ำไส่ในวิดิ (RUM SINUAN) อนงค์ คริไทยพันธ์ ร้อง วงคนตรีไทย ของ กรมประชาสมพันธ์

5:20

รำมโนราห์ (RUM MANORAH)

dy 1193 1211/20 4



HOW TO RAISE A PUPPY

This record tells you all the important things you should know about



his own - and not be allowed to run through the house.



Puppies should have their own toys to play with and chew on.



A puppy can be bathed — if you dry him well and keep him indoors after his bath.



Begin his house-breaking immediately. Scold him when he goes indoors — praise him when he goes outdoors.



















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EMI

Chure Wali Bahn

ਚੁੜੇ ਵਾਲੀ ਬਾਂਹ

ਰਛਪਾਲ ਸਿੰਘ ਰਸੀਲਾ ਅਤੇ ਮਨਮੋਹਣ ਮੋਹਣੀ

Rachhpal Singh Rasila & Manmohan Mohini

Side One

ਚੂੜੇ ਵਾਲੀ ਬਾਹ

Chure Wali Bahn Lyric: Sardool Chouhan

ਬੌਲੀਆਂ

Boliyan

Lyric: Chan Madhu Changia

Side Two

ਤੈਨੂੰ ਲੈ ਕੇ ਬੁੱਕਲ ਵਿੱਚ

Tenu Ley Ke Bukkal Wich Lyric: Chan Madhu Changia ਮੌਰਾ ਉਬਲੇ ਪਤੀਲੇ ਵਿੱਚ ਪਾਣੀ

Mera Uble Patile Wich Pani Lyric: Shindha Basranwanwala

Music: Bal Kishan



7E+_ 2150



45 R.P.M. EXTÉNDED PLAY RECORD



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TRBE - 133

राजस्थानी लोक गीत

Rajasthani Folk Songs

45 R M P. Extended Play

गीतकार : बावलाल राग

निदेशक : राम प्रसाद ग्राय

SIDE A SIDE B

मेलार यारा मजी बहुत धायो थान हिवडा म लवाला लग(य

य धारा धाष

काराज्ञ छ।

फागुन की रगीली रात

मत पियो म्हारा छेन तम्बाखड़ी

गायकः बावूलाल राय वर्धाराघोष



मृत्य जापादन कर सहित रु० १४ । सेल्स टेक्स व लोकल टेक्स ब्रलग

संगोतकार — सोनह लाल

THE BRIJWANI RECORDS CO., ALWAR

BRANCH OFFICE : F-22, KRISHAN NAGAR, DELHI-110051

Sole Distributors

NEW GRAMOPHONE HOUSE CH. CH. DELHI-6.

Manufactured by The gramophone Co. of India Ltd., CALCUTTA

Carl & the Castaways

Steppin'
Out of
Time
Backed With
Cut of
the Cards

Carl Bonasera

· double B.

PRODUCED BY BILL KRUDER FOR MEHTOUR PRODUCTIONS © Carl Banasero 1986 Engineered by Mark McLean at Sunset Recarding LaGrange III







POLYDOR MARKASINDA ÇIKAN DİĞER PLAKLAR

2066 160 Hey America JAMES BROWN*

2058 231 Tak Me Bak'ome / Wonderin'y SLADE

2041 221 Needles And Pins / And Your Lovels LOVE AND TEARS

2050 179 Memories / From The End Till The Beginning EARTH & FIRE

2011 055 If There's A Hell Below / The Makings Of You CURTIS MAYFIELD

2066 097 Mandrill / Warning Blues MANDRILL

POLYDOR INTERNATIONAL GMEH LISANSIYLA GRONSERG TICARET A S. TARAFINDAN IMAL EDILMISTIR.

45

B D H



ON-BREAKABLE ith Normal Use)



FELIX AND HIS FRIENDS

Narrated by Ken Roberts Written & Produced by Don Cope with the Peter Pan Orch. & Chorus 45-536-A



Brandywine Records

7/86

Produced by Rick Shaw, Ron Shaw & Tommy Goodman

BWs-1001 SIDE A Cherry Lane Music, ASCAP 4:00

THE DAY THE TALL SHIPS CAME
(Rick Shaw)

THE BRANDYWINE SINGERS

The Shaw Brothers & Les Clark

MAGE INVUSA OF 1978 BRANDYWINE RECORDS BOX 412 CUPITAMA 1214

Brandywine

Produced by Rick Shaw, Ron Shaw & Tommy Goodman



STEREO BWS-1001 SIDE B Cherry Lane Music, ASCAP 4:37

THE GIRLS OF AMSTERDAM
(Ron Shaw)

THE BRANDYWINE SINGERS

The Shaw Brothers & Les Clark

AMOR IN USA CO 1978 BRANDTWINE RECORDS BOX 413 CURPLINE THE



01986 C pitol Record , Inc.

STEREO

B-5567 99995A

> from the LP 'DO ME BABY' ST-1 434)

ASCAP

TIME 4:20

Produced
by Lesette
Wilson &
Meil'sa
Morgan for
Orpheus
Productions
Executive
Producers
Beau Huggins
& Don
Frierson

MELI'SA MEREAN DE YOU'S ILL LEMEN



@1986 Capitol Records, Inc.

STEREO

B-5567 99995B

rom
ne LP
DO ME
BABY"
ST-12434)

Fuss Music-ASCAP

4:20
Produced
by Lesette
Wilson &
Meil'sa
Morgan for
Orphe-s
Productions
Executive
Producers
Beau Huggins
& Don

MELI'SA MORGAN DO YOU STILL LOVE ME?

(InterLude) (L. Wilson-M. Morgan)





M-1002-A

A Redlight Production SIDE A

45 RPM Westar Music

(SESAC) Time: 4:36



Prod By Dean Bain.

Exec. Prod. Barbara Moore **EVERYTHING TO ME**





M-1002-B

A Redlight Production

SIDE B



45 RPM

Above Water Music (BMI) Time: 3:29



(Bob Buckly, France)

RICH CONT

Prod. By Tommy DeVito / Bill Shostan

Exec. Prod. Barbara Moore

Exec. Prod. Barbara Moore









WHO DO YOU GIVE YOUR LOVE TO?

(M. Morales) From the Wing album 422 835 8 10-1

"MICHAEL MORALES"

"MICHAEL





WON'T YOU COME HOME

(R. Morales) From the Wing CD 422 835 810-2

MICHAEL MORALES

(B. 1998 PolyGram Rebords, Inc.

10 1998 PolyGram Records inc.

10 1998 PolyGram Records inc.



REGD. TRADE MARK OF THE GRAMOPHONE CO., LTD.

45 R.P.M.

TJN.

22198

RAIASTHANI FOLK



EXTENDED PLAY

> 7EPE. 2408

(P) 1976 The Gramophone Co. of India Ltd.

Music Dayal Pawar

HMV TALENT CONTEST AWARD WINNER NGINE CHALIO CHHAK PAK NIJARIA LAG JAWEL इंजिन चाली घो लक पक निजरी घा लाग जावेली MADNA DEVI MASTER TE

BANAWAT

KARAN RAO



REGD. TRADE MARK OF THE GRAMOPHONE CO., LTD. R.P.M.

EXTENDED FLAY

7TJN.

INE CO. OF INDIA LTD. ALL RIGHTS OF THE M

22199

RAJASTHANI **FOLK** SIDE TWO

> Lyric: Master Tei Karan Rao

7EPE. 2408

P) 1976 The Gramophone Co. of India Ltd.

> Music Dayal Pawar

HMV TALENT CONTEST AWARD WINNER MOTI DOONGRI BAJE CHAJE BAITHO DEVARIO LAL GANDHARV BANAWAT &

MASTER TELKARAN RAO



BINGINII

45 R.P.M.

7TJE. 25341

SIDE TWO

रिकार्डर

PLAY

TRBE. 103

जाने बाली दरस दिये कुण बैठी सपने के माँ हूर परी गायक:- बाबुलाल राम संगीत:- प्रवीर मजूमदार

अलद्याणा

45 R.P.M.

7TJE. 25340

SIDE ONE हरियाणा लोक गीत Replet!

PLAY.

TRBE, 103

इस फैशन ने ग्हारे देश की गायक:- बाबुलाल राय सुन ले रूप कला तू नार गायका:- पन्ना देवी व बाबुलाल राय संगीत:- वी. बालसारा लेखक:- बाबुलाल राय



an Civil

45 R.P.M.

7TJE. 25341

SIDE TWO

रिकाइस

PLAY

TRBE. 103

जाने वाली दरस दिथे कुण बैठी सपने के माँ हर परी गायक:- बाबुलाल राष संगीत:- प्रवीर मजूमदार





Merry Christmas Carols

High Pidekty
OPGAN
GARAGE BE
ENTENDED PLAY
45. R.P.M.

High Fidelity
CHIMES

BURGASS

ROBERT

RHEIMS

Adeste Fideles O Come All De Faithful Nort! The Nevalo Angels Sing Away In A Manger 301-4

Merry Christmas Carols

High Fidelity
ORGAN
STATES A A
EKTENDED PLAY
AS R.P.M.

CHIMES
GREET
ROSERT
RHEIMS

First Noel Joy Co The World I'm Preming Of A Mhite Christmas 301-8

THE GREAT STALACPIPE ORGAN IN THE BEAUTIFUL CAVERNS of LURAY, VA.

SIDE 1

Introduction 1. A Mighty Fortress Is Our God

- Luther 2. Beautiful Dreamer arr. Sprinkle - Foster

LC 200 7TSP 144979

4. America

arr. C. T. Chapman - Carey 3. Believe Me If All Those Endearing

Young Charms arr. Sprinkle - Irish Air

LELAND W. SPRINKLE, organist JOHN BATCHELDER, narrator

> WHITFORD L. HALL Recording Engineer

THE GREAT STALACPIPE ORGAN IN THE BEAUTIFUL CAVERNS of LURAY, VA.

SIDE 2

- Prelude in A
 Chopin
- 2. Minuet in A

 Boccherini



LC 200 ZTSP 144980

ZTSP 144980 3. Dance of the

Blessed Spirits — Gluck

LELAND W. SPRINKLE, organist
JOHN BATCHELDER, narrator

WHITFORD L. HALL Recording Engineer

黒田節(福岡)

TIME 3:24 山口俊郎·編曲



KING

STEREO 45RPM

K06S-5091

(SF-4521) @1980



哩:三橋美智也

琴:米川敏子 キングオーケストラ

Marine

炭坑節(福岡)

TIME 2:59 高橋掬太郎·作詩 山口俊郎·編曲



KING

STEREO 45RPM

K06S-5091

(SF-4522) J ®1980



哩 三橋美智也

三味線:豊吉,豊静

キングオーケストラ

MERION

2328 Vern Musi

(ASCAP) Time: 2:38 STEREO JW-101 JAK-BUDD Proc

MAYBE (Brooks & Philson) IACK WASHBURN Arr. & Cond. by

MERION

2328

it Music Co., Insp. (ASCAP) Time: 2:35 STEREO JW-102

AFTER THE CIRCUS

(Green & Williams)

IACK WASHRURN

Arr & Cond by



KING RECORDS

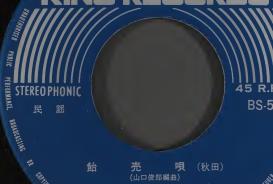


k 田 お ば こ (秋田

斎 藤 京 子 三味線: 豊吉, 豊静 キッグ合唱団 キッグォーケストラ

ONIBILED (SF 4367) OF NUTHORS





BS-5614



702

Cara A 45 R. P. M

SINGING CANARIES

" CIELITO LINDO "



702

Cara B 45 R. P. M.

SINGING CANARIES
"LA GOLONDRINA"





Woodside

STEREO WR 001

(P) (C) Bill Hurlbut

SIDE ONE

Time: 4:39

SAINT FRANCIS

Words and Music by Bill Hurlbut

WOODSIDE MUSIC 302 PORTOLA ROAD PORTOLA VALLEY, CA. 94025

Woodside

STEREO WR 001

(P) (C) Bill Hurlbut



SIDE TWO 331/3 RPM

Time: 3:09 ASCAP

THE GOOD SHEPHERD

Words and Music by Bill Hurlbut
With the children of the
Stanford Memorial Church Sunday School

WOODSIDE MUSIC 302 PORTOLA ROAD PORTOLA VALLEY, CA. 94025



MTM 260



STEREO

หน้า 1

ราสีนวล 5;20

RUM SINUAN อนงค์ ศรีไทยพันธุ์ ร้อง



MTM 260



STEREO

หน้ำ 2

รามโนธาห์ 6:55

RUM MANORAH

วงคนตรี กรมประชาสัมพันธ์ บรรเลง

PUPPY

PET 101 SIDE 1

> 45 RPM EXTENDED PLAY



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PET PRODUCTIONS, INC.

PET PRODUCTIONS, INC. PRINCETON, N.J.

PRINTED IN U.S.A.

THE FUN & CARE OF A PUPPY

PET 101 SIDE 2

> 45 RPM EXTENDED PLAY



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PET PRODUCTIONS, INC. PRINCETON, N.J.

PRINTED IN U.S.A.



REGD. TRADE MARK OF THE GRAMOPHONE CO., LTD.

5, Old Crust House Sirvet, Cal ulla-700001 India Ltd.

45-R.P.M. 7TJN, 22777

(51-946) 4



Extended Play 7EPE, 2150

made by The Gramophone Co. of India Ltd.

ਰੜ ਵਾਲੀ ਬਾਂਹ CHURE WALL BAHN

ਬੋਲੀਆਂ

RACHHPAL SINGH RASILA & MANMOHAN MOHINI MUSIC , K S. NARULA

TO SE THE WALL TO SET WIND ALL RIGHTS OF THE WALLS



Convrient Owner and Manufacturer: The Gramophone Co. of India Ltd. 5. Old Court House Street, Calcutta-700001

45-R.P.M. 7TJN. 22778 (51-947)

HONE CO. OF INDIA LTD. ALL RIGHTS OF THE IN PUNJABI **FOLK**

Extended Play 7EPE, 2150

Co. of India Ltd.

ਤੈਨੂੰ ਲੈ ਕੇ ਬੱਕਲ ਵਿੱਚ 🛒 ਮੇਰਾ ਉਬੰਲੇ ਪਤੀਲੇ ਵਿੱਚ ਪਾਣੀ

KE BUKKAL WICH MERA UBLE PATILE WICH PANI

Lyric: Chan Madhu Changia Lyric: Shindha Basranwanwala

RACHHPAL SINGH RASILA & MANMOHAN MOHINI

MUSIC: K.S. NARULA



45 R.P.M. 7TJE. 25649 राजस्थानी लोक गौत मेला रे थारी मजी बहुत आयो

TRBE-133 Side One मत पियोम हारा छल तमाकुडी लेखक: बाबुसास राय संगीतकार: सोइनसास गायक : बाबुलाल राय एण्ड घी राघीस निर्देशक : राम प्रसाद आये



45 R.P.M: 7TJE, 25650 राजस्थानी लोक गोत

PLAY TRBE-133 Side Two फागन की रगीली रात आड साजन होली रे थाने हिवाडा से लेवा ला लगाये धूगटतो छोलो लेखकः वाबुलाल राय संगीतः सो इनलाल गायक : बाबुलाल राय एण्ड घी राघीस निर्देशक : राम प्रसाद आय



© 1986 Carl Bonasera a l Pro

a Mehtour Production SIDE A

STEREO BB-001

3:06

STEPPIN' OUT OF TIME (Carl Bonasera)

CARL & the CASTAWAYS

Produced by Bill Kruder Recorded at Sunset Recording, LaGrange, IL

"CUT OF THE CARDS"

double B

© 1986 Carl Bonasera

a Mehtour Production SIDE AA

STEREO BB-001 3:59

CUT OF THE CARDS (Carl Bonasera)

CARL & the CASTAWAYS

Produced by Bill Kruder

Recorded at Sunset Recording, LaGrange, IL From the Full-Length Cassette "CLIT OF THE CARDS"



THE THE PERSON OF THE PERSON O

ALCO SECTION

GEMA

2025 092 - 1

P 1972

2025 092

3'16 YOUR THING (Isaac Hayes)

Isaac Hayes Produced by Isaac Hayes TSALE NOVIA OF



TARAFINDAN IMAL ETTIRILMISTIR

THE HAINIMAN WALL

11121210

GEMA

2025 092 - 2

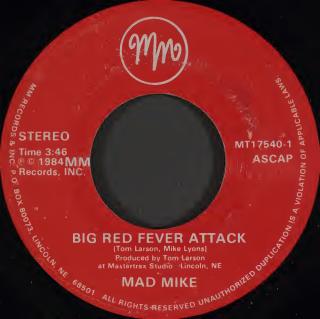
2025 092

ELLIE'S LOVE THEME 3'15

(Isaac Hayes)

The state of the s Isaac Hayes

Produced by Isaac Hayes





Voices In Vital America

Words And Music By Lance Lindsay

D. J. Not For Sale P.O.D.J. 1873 A © 1973 Voices in

Voices in Vital America Time 2:30 Arranged by Bruce Miller

WAKE UP AMERICA

LANCE LINDSAY

and

THE GLENDALE COLLEGE

CHOIR

Voices In Vital America

Words And Music By Lance Lindsay

D. J. Not For Sale P.O.D.T. 1873 B

© 1973 Voices In Vital America

Time 3:32 Arranged By Bruce Miller

HOW DO YOU TELL A SMALL BOY

LANCE LINDSAY

TEMPRE

RECORDS

SIDE A

Produced by:
Harry Coombs &
Gerald Levert
Recorded & Mixed at:
Sigma Sound Studios
Phila., Pa.
Masterod at:

Mastered at: Frankford/Wayne Mastering Labs Phila., Pa. #5505 STFREO 45 RPM

45 nrm Time: 4:04

Published By.
We Music,
Ferecht Music, BMI

We Music 1984
Femore Records,

"I'M STILL"
(G. Levert, E. Levert)
LEVERT

TEMPRE

RECORDS

SIDE B

Produced by:
M. Rose, E. Levert &
W. Williams
Recorded at:
Cleveland, Ohio
Mixed at:
Sigma Sound Studios
Phila, Pa.
Mastered at:
Frankford/Wayne
Mastering Labs

Phila., Pa.



#5505 STEREO 45 RPM

Time: 3:36

Publishers: We Music, Ferncliff

© We Music, 1984
© Tempre Records.

1984

"I WANT TOO"
(M. Gordon)
LEVERT

SIDE 1

DEMONSTRATION RECORD

Narration of Course Excerpts by Nina Tucker

RGC-D



331/3 RPM

THE "QUICK-LEARN" READING SYSTEM USING PHONICS RECORDS

© 1962

Reading Guidance Center 1038 S. La Brea Avenue Los Angeles 19, California





PECCROINGS



ROMERNIE TO CARD



RECORDINGS

12, 2741



HE'S COMMO EDON

Contract Con

DOWN I THE SHOP THEFTH

.

DOLLY EL

3026 Glenhurst St., W. Covina, CA 91792, (213) 693-8268

Dolly El Publishing BMI ----

P Copyright 1984

DER 121543-B STEREO Time 3:06

THE TOILET SONG

WILLIAM JAMES



A SIDE Publisher: Alan Cartee Music BMI Time 2:17



G101-A Produced By: Nelson Larkin, Alan Cartee (For Cartee Music Corp.) Copy



LET MY FINGERS DO THE WALKING (I'M YOUR TELEPHONE MAN)

(Ava Aldridge, Alan Cartee)

ALAN CARTEE

Notion Wide Sound — P.O. Box 73262



B SIDE Publisher: Alan Cartee Music BMI



G101-B Produced By: Alan Cartee (For Cartee Music Corp.)

D J Copy



TWENTY-FIVE WOMEN

(Ava Aldridge/Sue Richards/Alan Cartee)

ALAN CARTEE

Notion Wide Sound — P.O. Box 23262 - Notwiller Teach



MAGIC A

A-1180

P1980 Patterson/Pults Productions



STERE

Produced by Bill Wade (37192)

Bob Pults

MIDNIGHT CANDLELIGHT (Patterson/Pults) BMI-2:35

KEYS (ON THE BLUE OCEAN)

(Lyrics: R.A. Pults, Music: Patterson/Pults) BMI-2:14

Hadic Rat Records - 1423 Richmond Ave. House on



MAGIC P.

B-1180

P1980 Patterson/Pults



STERE

Produced by Bill Wade (37192)

TELL ME AGAIN (HOW YOU'FEEL)

THE LOVE I FEEL FOR YOU (Patterson/Pults) BMI-1:40

SUMMER DAZE

Moore Ret Records - 1423 Richmond Ave. House on.

LITTLE DARLE

MAYHEIII Mubic co.

> BMI-1:55 Arranged by Buddy Spicher

LD-0044

MY WORST IS THE BEST (J. Paycheck-A. Mayhew)

Billy Joe Mc Callister

Billy You McCallister OF LITTLE DARLIN' CORPORATION



THESE THINGS I'M N

(J. Paycheck-A. Mayhew)

Billy Joe Mc Callister

Billy Joe McCallister OR LITTLE DARLIN' CORPORATION



45

I-123-A

R.I. 62379 Ind. Peruana

STEREO 73-123 Cumbia

La Balacera

RADISCORNECA SAIRLIFE S. A. LIMA-PER (Adrián Velásquez R.) Conjunto: Sabor a Koko



I-123-B R.I. 62379

Ind. Peruana

73-123 Guaracha

Cariñito

(Adrián Velásquez R.) Conjunto: Sabor a Koko GRAFICA SATELITES A. LIMA

BACALOFF

BALKAN-ARTS

Folk Dances Of East Serbia

MK 2H 45 RPM BA 1002



24

Side A All rights reserved Copyright Martin Koenig Feb. 1969

пва

Recorded in Yugoslavia s₁₄, by Martin Koenig w_{est} 110 Street #33 N. Y. 10075 BACALOFF

BALKAN-ARTS

Folk Dances Of East Serbia

MK 2H 45 RPM BA 1003



Side B All rights reserved Copyright Martin Koenig Feb. 1969

YUTA

Recorded in Yugoslavia _{5/4} by Martin Koenig _{West} !/o _{Street} #33 N. Y. 10025





GRAN COMBO JALA-JALA

(Roberto Roena)

1607-B

Manufactured and Dist. by GEMA RECORDS CORP. 693 Toth. Ave. N.Y.C. N.Y. JU2-4943

JOE GIBBS



KEN PARKER
THE DYNAMIC KEN PARKER

JOE GIBBS



W 227 B

KEN PARKER
THE DYNAMIC KEN PARKER



หนา

45 RPM



หน้า

45 RPM

_ทำนอง

ประยงค์

ผู้หญิงบ้ายแดง ชัชชัย ชัชวาลย์ ร้อง A6870



หน้า 1

45 RPM

คำร้อง-ทำนอง สชาติ เทียนทอง ประยงค์ ชื่นเย็น แยกเสียง

์ ขีเมาสำนึกบาป

สุชาติ เทียนทอง ขับร้อง



คาร้อง-ทำนอง สชาติ เทียนทอง ประยงค์ ชื่นเข็น แยกเสียง

กอดขวดร้องให้

สุชา**คิ** เทียนทอง ขับร้อง







MR-666

45 EP

หน้า 1

STEREO

- 1. เห็นแล้วห็ว
- ไฟไหม้เชื้อ

เศรษฐา ศิระฉายา ร้อง



MR-666

0

45 EP

หน้า 2

STEREO

- 1. แพ้ผิวขาว
- โลกแสนเซ็ง

เศรษฐา ศระฉายา ร้อง







บริษัท สหแผนเสียง เทป จำกัด

จัดจำหน่าย

2 STEREO

คำร้อง-ทำนอง วัฒนา พรอนั้นต์ สมัคร วงศ์สาโรจน์ เรียบเรียง ๆ

แม่คนปากหวาน

ภูมินทร์ อินทพันธ์



MUL 2 STEREO

คำร้อง–ท้านอง สามชัย–สถิตย์พงษ์ **45 RPM** ประชงค์ ชั่นเย็น เรียบเรียง ๆ

นอย ๆ หนอย

ควงเคือน เค่นอุตร









Rama Music Time 2:15

(BMI)

DEAD PIGEON

(Nestor Lebonte)

LEBONTE

Produced by James Thaynes

SOR-113

Empire Songs (ASCAP) Time 2:15

SOUNDTRACK #9

(Nick Therry)

LEBONTE

Produced by James Thaynes

SOR-114



SIDE 1



เพลง ควงใจ

คำร้อง-ทำนองโดย: สง่า อารัมภีร ขับร้องโดย: สวลี ผกาพันธ์ วงดนตรี ฟรังโก้ ทอมเบสต้า



SIDE 2

เพลง เพชรตัดเพชร

คำร้อง-ทำนองโคย: สุรพล โทณวนิก ขับร้องโดย: คณะสุเทพโชว์ วงคนครี ซิลเวอร์แซลด์



RP 3107



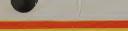
2634

ศรีธนหลงป่า bisco

เทพพร เพชรอุบล ร้อง คำร้อง-ทำนอง เทพพร เพชรอุบล



RP 3107



2626

กลับเถิดคำผอง

สรเพชร ภิญโญ ร**้อง** คำร้อง–ทำนอง สรเพชร ภิญโญ

RAKER'S RECORDS

Production



GS 213 A

RAKER'S RECORDS

G. Straker Production



GS 213 B

Made in USA

THE SNAP





STEREO 45 RPM @ @1985 SNAP - 1A TIME: 3:56

SHE KNOWS ALL ABOUT LOVE

(Greg Johnston)

Produced by: THE SNAP

THE SNAP





STEREO 45 RPM © ©1986 SNAP - 1B TIME: 3:18

I BELIEVE IT'S TIME

(Ben LeRoy)

Produced by: THE SNAP



Producer: Gary Simpkins Co-Producer: Joe Cueto



G-G-E-002A

From the album: Chasing This Dream by Cosmopolitan Time: 3:27

TIGHTEN UP HE SAID

(G. Simpkins, G. Simpkins III, Joe Cueto) Published by G-Group Enterprises. ASCAP

Marketed by G-Group Enterprises

Phone: (213) 733-0638



Producer: **Gary Simpkins**



G-G-E-002B Time: 2:40

WHEN YOUR BEST AIN'T GOOD ENOUGH

(G. Simpkins, O. Hyde, G. Jassick)
Published by G-Group Enterprises, ASCAP

Marketed by G-Group Enterprises Phone: (213) 733-0638

Jenny



สิ้นกลิ่นดินสอบอง)

พลงาน อิสภาริย์ ฆับร้อง วินัย พันธุรักษ์

2. **ไม่ลืมกลืนดิน** (โอมยง) ผลงาน ว.วัชญาน ซีโร๊ลง วนิตว มหลงแร



- 1 **O.K. ที่5**ัก จังหวะโซล ผลงาน อิสอาริย์ ฆับร้อง วินัย พันธุรักษ์
 - 2. O. K. ที่วัก จังหวะโซล ผลงาน อิสอารีย์ ฆับร้อง วนิจา นภาพธ

BIOVA Records

Side A Time 2:52



Bioya 608 F/W 21186 March 25, 1982

"CLARK'S TUNE"

CLARK THE WONDER DOG

Uncle Floyd at The Piano

Records

Time 2.59



Bioya 608 F/W 21186 March 25, 1982

I'M GONNA SIT FIGHT DOWN AND WATE MYSELF A LETTER

Uncle Player Piano, Vocal

CAP CO HIT SOUND RECORDS

Arrangement: Calboy Music # 107

Time: 2:15

Jimmie Haskell Production

HAVA NAGILAH (Haskell-Goodman)

IRV GOODMAN

CAPCO HIT SOUND RECORDS

Pickwick Mus.

#108

Time: 2:00

Jimmie Haskell Production

SUGAR BLUES AU GO GO (Williams-Fletcher)

IRV GOODMAN



สมชาย ชองขาว จักทำ ไพบู**ลย์ บุก**รงัน พยงศ์ มุกคา ที่ปรึกษา

45 R.P.M.



S 69



สมชาย พองขาว อักทำ ไพบูลย์ บุครงัน พยงศ์ มุกคา ที่ปรึกษา

45 R.P.M.



S 69

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Remick Music Corp. (ASCAP) Time 1:31

365 (113)

(Jerome-Schwartz)

TOM & DAN

OF RKO TELERADIO PICTURES, INC.



Thornton W. Allen & Robbins Music Corp. (ASCAP) Time 1:34

365 (114)

WASHINGTON AND LEE SWING

(Robbins-Allen-Sheafe)

TOM & DAN

OF RKO TELERADIO PICTURES.

mono stereo

KIYMET BİÇİLIN.
SÖZ, MÜZLÜM SE

SINA TAKLARI VI IRALINAH 85z, Müzlk ve Okuyan MÜSLÜM SÜMBÜL

AM 0 mono



stereo

PLACE PUCESINDEN DERTLI DERTLI ÖTÜŞEN EN SÖZ : Suzanı, Müzik və ükuyan MÜSLÜM SÜMBÜL





Perakende FİATI:

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10 TL.

Söz : Hüseyin Çebi Müzik : Hüseyin Çebi

OISKO MUZIA VE ELEMPO

DTG

TERK MALI

MADE IN TURKEY

DSS 5050

disko

ALÂMETÎ FARÎKA



MANIFACTURED BY BREEN A DEROSE RECORDS INC.

MARCA REGISTRADA

45 R.P.M.

BD 45-800

IT'S TIME TO SAY GOODBYE

BOB GRAYBEAU Piano - BILL SNYDER Guitar - ANDY SANNELLA Organ - ROSA RIO



MANIFACTURED BY BREEN & DEROSE RECORDS INC.

MARCA REGISTRADA

45 R.P.M.

BD 45-801

OVER THE SEA

JOHNNY COCO and his Islanders Rosa Rio at the organ



ESPANA Y PUERTO RICO

(Johnny Lopez)

JUAN LEGIDO con MANOLIN MOREL CAMPOS y su Orquesta



EL TORO SIN LUNA (Raul Rene Rosado-Castellanos)

JUAN LEGIDO con MANOLIN MOREL CAMPOS y su Orquesta



45 RPM PR 101



D.J.Copy Not for Sele

SIDE A

EL PIRATA DE COFRESI

1. EL PIRATA VIAJA A PANAMA

CANTO CANDELARIO

POLOMÓ Records

45 RPM

PR 101

D.J.Copy Not for Sale

SIDE B

DE EL ELPE

EL PIRATA DE COFRESI

1. EL FLAMBOYAN Solods

CANTA- CANDELARIO

Söz ve müzik : Bedir Çağlayan HI MAHEUZ OLUB, 121/8/2

45 31. Day ton word THIIIIIIIIIIIIIII

RECORDS Combo Records PATACON PISAO

(AUTOR D. R.) CANTA: JOHNNY VENTURA JOHNNY VENTURA y su Combe

Vizcondo D.





COLUMBIA

Catambre, Marrie Sho

STEREO 3:06

Arranged, Conducted and Produced by John Davis



45 RPM DEMONSTRATION NOT FOR SALE

3-10886 ZSS 165330 © 1978 Sam Records, Inc. Publisher: Midsong Music/Mideb Music/John Davis Music

JOHN DAVIS AND THE MONSTER ORCHESTRA DISCO FEVER

-J. Davis- Taken From The John Davis Lp: "AIN'T THAT ENOUGH FOR YOU"



COLUMBIA

Columbia Mayor Rep

STEREO 3:28

Arranged, Conducted and Produced by John Davis



45 RPM DEMONSTRATION NOT FOR SALE 3-10886

® 1978 Sam Records, Inc. Publisher: Midsong Music/Mideb Music/John Davis Music (ASCAP)

JOHN DAVIS AND THE MONSTER ORCHESTRA AIN'T THAT ENOUGH FOR YOU

-J. Davis- Taken From The John Davis Lp: "AIN'T THAT ENOUGH FOR YOU"







45 RPM IN - 945



Ind. Peruana
70 - 504
CUMBIA
Lic. BORINGUEN

EL PALOMO (Rafael Padilla)

Alberto Fernández y los auténticos Vallenatos



45 RPM IN - 946 Ind. Peruana
70 - 504
CUMBIA
Lic. BORINQUEN

MUERTE DE DOS HERMANOS
(César Castro)

Alberto Fernández y los
- Auténticos Vallenatos

& artist's Harvest &

Side A **AHS 451**

Producer: Nick Kvasic © by N. Kvasic 1982/1983



Stereo **45 RPM** Publisher: Garica Music **ASCAP**

Time: 2:15

MARY JANE

(Nick Kvasic) ASCAP

BILL TURNER & BLUE SMOKE A SET HARVEST RECORDS 107 MARTIN AVE. S.I. N.Y. 103 A SET

& artist's Harvest &

Side B **AHS 451**

Producer: Nick Kyasic & Bill Turner



Stereo **45 RPM**

Publisher: MCA Music

Time: 2:20

ORANGE BLOSSOM SPECIAL

(E. T. Rouse)

107 MAN 103 A 158 ARTISTS HARVEST DECORDS **BILL TURNER & BLUE SMOKE**











ชะบาใพร นามวัย ร้อง กณะขวัญใจกาพสินช์ ยุคพัฒนา ลักขณา จันทรี่จัดทำ













Mustafa Kandıralı arkadaşları





ALÂMETI FARIKA

45-AX 2844

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TÜRKOFON







türkofon





YAKDI BITIRDI BENI

Derleyen ve Okuyan:

ASUMAN ÇEVIKKALP

vergara



LA ESCOBA (Laredo-Arr.: Sirex) EL TREN DE LA COSTA (Bradshaw-Mann-Kay)

vergara

Imp. de Luje a metálico

> Permise 6, 649

Made in Spain

45 317 XC

S.G.A.E.

2

II QUE HACES AQUI II
(Sirox)
CANTEMOS
(Sirox)
LOS SIREX



9109-X45

VOLAL BY: EILEEN BARTON with DIXIELAND BAND ACC.

DIXIELAND BALL
(B. KAYE-A. FRISCH)

**ECOROS CO. INC.. NEW YORK.

NATIONAL Records

9109 X45

VOCAL BY: EILEEN BARTON with DIXIELAND ACC

HONEY, WON'T YOU HONEYMOON WITH ME

(HOFFMAN-TRACE-KALMANOFF)

CORDS EILEEN BARTON

TH สตาร W. 45 RPM ST #40 เพชรนัก นกรปฐม ทานอง Can A. D. LWA 7.5 เรื่องมันย่ง เพษรนอย นครปฐม 🚉 👵

All line! n Nu สตาร 45 RPM ST 040 ก็เรื่อง 48 1613 ท่านอง **ATATIVA** 4 2 บญพนอย ขับร้อง วงคนครี ศรีใหปลย์ NEJIMUS.





WE RPM. ECHO EN PANAMA 490-A SALOME (CARLOS CUEVAS) LOS GUAYDOR



XOPO RECORDS

BACALOFF

A6

45 RPM Microgroove X-310-A

YAMBOLSKA LESA

(Folk Dance From Yambol

Recorded in Bulgaria

XOPO RECORDS

RECALDS

45 RPM
Microgroove

К-310-В

RACHENITZA

Bulgarian National Dance

(Perceded in Bulgaria)

FERNANDITO VILLALONA Y Su Orquesta





Lado (A) 45 rpm Stereo

FERNANDITO VILLALONA Y Su Orquesta





Lado (B) 45 rpm Stereo



45 RPM

Popper Music B.M.I. Time 2:22 RECORD NO. 3 T (\$ 1002)

Vocal Bobby Dee

WILL I EVER FORGET YOU (Bobby Dee)

BOBBY DEE AND THE TENNESSEE STRING DUSTERS



45 RPM RECORD

> Advance Music (ASCAP) Time 2:20

3 1 (\$ 1003)

Vocal Bobby Dee Rhodie-Summers

DON'T SWEETHEART ME
(C. Tobias & C. Friend)

BOBBY DEE and
RHODIE-SUMMERS





MIAMI-X

Engineered by Gary Solomon

SR **Productions**



STEREO SR-104 SIDE 1 Time: 3:15

LOVE IS THICKER

(V. Nichols)

MIAMI-X

Engineered by Gary Solomon

S R Productions



STEREO SR-104 SIDE 2 Time: 3:25

BARBARA (Ross & Lana)



SIDE A

Producer: Jerry Buckner Executive Producer: Chris Jacobsen



THERE ARE RAISINS IN MY TOAST Danny Jones

A. O. 6450 Norcross, GA. 30091



SIDE B Producer:

Jerry Buckner Executive Producer: Chris Jacobsen



Time: 2:00

HAPPY BIRTHDAY TO YOU Jerry B and The Waffle House Vaudeville Band

A. O. 6450 Norcross, GA. 30091



SIDE A

Producer: Jerry Bückner Executive Producer: Chris Jacobsen



U-41834M Time: 2:52

WAFFLE HOUSE HASHBROWNS

(I LOVE YOU)
All Songs © 1995 Waffle House Music Publishing
BILLY DEE COX

P. O. 6450 Norcross, GA. 30091



SIDE B

Producer: Jerry Buckner Executive Producer: Chris Jacobsen



U-41834M Time: 4:05

I FEEL GOOD (at the Waffle House)

All Songs © 1995 Waffle House Music Publishing

ALFREDA GERALD



SIDE A

Producer: Jerry Buckner Executive Producer: Chris Jacobsen



U-41324M Time: 4:05

"SATURDAY NIGHT AT MY PLACE" (Danny Jones) GARY GARCIA



SIDE B

Producer: Jerry Buckner Executive Producer: Chris Jacobsen



U-41324M Time: 2:32

"THEY'VE GOT A COKE FOR ME" (Waffle House) (Jerry Buckner)

(Jerry Buckner)

MARY WELCH ROGERS



Kudzu Music BMI Producer Jerry Buckner



SIDE A 86278 (U-20468M) Time: 3:23

WAFFLE HOUSE HOME 1
(Jerry Buckner and Mary Welch Rogers)
MARY WELCH ROGERS
featuring Tina Britton



Kudzu Music BMI Producer Jerry Buckner



SIDE B 86278 (U-20468M) Time: 3:23

WAFFLE HOUSE HOME II
(Jerry Buckner and Mary Welch Rogers)
MARY WELCH ROGERS
featuring Trudy Franklin



TIME: 3:46



SIDE A U-37113M

Producer: Jerry Buckner Exec. Prod.: Mary Welch Rogers

"WHAT REMAINS"

(Mary Welch Rogers/Barbara Edwards)
MARY WELCH ROGERS



TIME: 3:40



Exec. Prod.: Mary Welch Rogers

"LIFE IS LIKE A CUP OF COFFEE" (Mary Welch Rogers)

MARY WELCH ROGERS

NAMY WELCH HOGERS





as Chicas del Can



Reg. Ind. 14524



45 RPM (P) and (C) 1985 Produce:

B. Rodríguez

LADO A (Lisandro Mesa)

(Lisandro Mesa)

(Lisandro Mesa)

(Lisandro Mesa)

(Lisandro Mesa)

Las Chicas del Can



Reg. Ind. 14524

P) and (C) 1985 Produce: B. Rodríguez

CUNDE CUNDE

(Folklore Colombiano)

(Folklore Colombiano)





สุดฮิต 93

หน้า 1



45 RPM

IT'S MY LIFE (ภาษาไทย)

สุดฮิต 93

หนา 2



45 RPM

BOLIYAAN **us**uuzn







START OUTSIDE

SPEED 45 R.P.M.

COLLECTOR'S ITEM RECORD No. 3

E3-CW-7923

PRESSED BY RCA
VICTOR DIVISION OF
RADIO CORPORATION
OF AMERICA

"YOU CALL IT MADNESS"
RUSS COLUMBO

(0,100,101,0



START OUTSIDE

SPEED 45 R.P.M.

COLLECTOR'S ITEM RECORD No. 3

E3-CW-7924



PRESSED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

"MY TIME IS YOUR TIME"

RUDY VALLEE

0,80,01,00







from women's faces

Arra De Vom Tumer (a)

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THERESE FEELL

15/10/15/16

And Miller or Market or Ma

thought have my expension placement

The Orang marries in blocker resident

Figure E to I



SEA FRIENDS RECORDS PO BOX 20015 CINCINNATI, OH-45220





TAKE BACK THE GUNS Therese Edell

Mickey Foeliger-drums, percussion Janice D'Amico-electric guitar

Betsy Lippitt-vocal



ANT MOTHER SOLD

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Mickey Foeliger drums
Psol re Gold shorm
Syorgec seelin
Burbus sholin
William Smith liefa

LLY'S WALTZ

Threse Edell accordion mous yester, mandorn ENNIFER LEAH'S SONG

Jennifer, Daughter of Leah, Daughter of Eva, Daughter of Rose, Daughter of Pasquina

Jennifer, Jennifer
The are here to find yourself in this community
Jem here to hold your newborn
Thouse

Visit to me remarks

We'll a flying together As 8 mail e music as vinn as We 250 United you're busy growing up 35 a corup Dennifer Therese

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There's Edit Institut organ Marge Ven Gilder organ Louise Anderson hass Mickey Fooliger drums Sandy Nessan acoustic guitar

MOONFLOWER

When the non-office or shine, it's a moment in ting. That will usely take your breat

Emma was a friend of my myrisa. When I fold my age by holding op fingers. Years are gone if of the memory. Ingers.

The really way.

For Emissive Part is no solving nature.

De, by riey for a femily who fored her.
Emma autained them: Emma

currentement of year tips times gone by

But same wards the mission from They know the correto a guil must learn To bloom and gove

I've been waiting all spring and all writter, oh Emma. I ve been waiting since that night last May. When the mounthwest times.

That will aut by take your br away.

Emmurkney the knack of believing. She showed me her secret or

There, the said is the pay forming patience.
Come see how fraude, how fraudent

And an tilt mee that you're be when they come, dear these only bloom one might every withner

Then she lell silent, held by their windom Moontlower's culmed her, moon

is a moment upone two weeks mma out these the optal over is my memory as ye has be not glows.

Thorete Edelt -vocat, ecoustic guitar Sandy Nassan--acoustic guitar Georgac -violin Berbac -violin William Smith--viola All the strangers that I meet You know they talk about 18 East The way they left Forgot the frost

Lyrics Natalie Waugh Music Therese Edell

Cost Everynne who comes here h

They se clame to find the servence.
To rise up shifting from

their ashe.
This syoman talk, an

About leaving it all behind and in her face. And in her eye. I see hit i iy.

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See it root Wat had been Watch if yo waith it goe

Unit of the bear with my Arciferator I came have with my, herster I came to furting, expense. To one up strong they after asters.

Marge Van Gildere Wictric pranc Louise Anderson—bass Mickey Foelliger—drums, percuss Janice D'Amico—electric guitar Betsy Lippitt—violin, backgroun vocal

Rrta Becker-background vocal Brenda Woodrum-background voc

HE GIG SONG

Vell I played a grg inmight fad a might / good the coucknow I lang some lungs Bayed some tunel. But Libra night from

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tions on, townto more self-valked on a 12 March

First looked (e) I frust looked (e) I fruen turned right I lid not even right

Well I walked the strep With draggy feet John to waste withle bit of the

Canto I really did by he! One up to withing your time.

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Pay attention when you us of Cause it helps you wish with Gotta walk done.

Therese Edellinocal, acoustic guilt.

Betsy Lippitt - vocal, viben, acour guitar Louise Anderson - vocal bass Mickey Foelfger - congas, guido A These Buyers And the pool of the Laurent Awter

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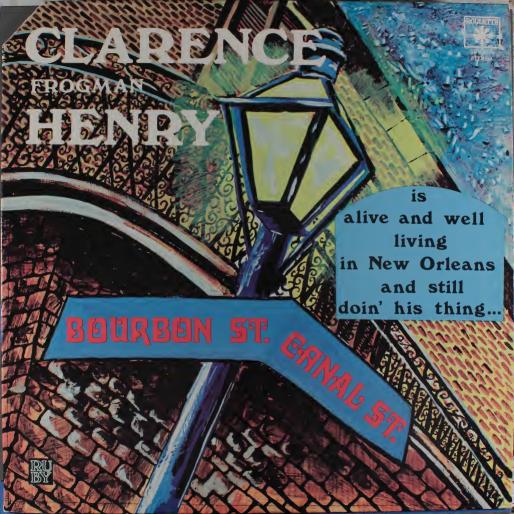
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Money III. Marketing in



CLARENCE FROGMAN HENRY

is alive and well living in New Orleans and still doin' his thing...

"Clarence (Frogmau) Henry Is Alive and Well Living In New Orleans and Still Doing His Thing." The album is well titled, for even though you may find Chrence anywhere in the world on a tour, more often than not you will find him in the French Quarter, where he's "done his thing" at places like the 544 Club, the 500 Club, the Court of Two Sisters and the Ivanhoe.

Clarene Hony calls himself a "Pop-Singer with the Old New Orleans Sound." In this albumy he has re-recorded everal of his bigh it singles and a variety of geat standards, the "Bluester Hill." "Fed Sails in the Sumest" and "Since Hort You Buby." What Clarene is presenting in his album are the selections he is most often requested to sing in his club appearances and on his tours, such as the made with The Beatles in the US, and Canada, in Germany and England, place

Backing Clarence is a veritable who's who of New Orleans musicians, and the sounds that result will please all who dig Clarence (Frogman) Henry.

Musician

George R. Davis, Jr. – Guitar Frederic D. Kemp – Barritone Sax Ralph Harold Johnson – Tenor Sax Alvin Robinson – Guitar Robert T. French, Sr. – Drum Erving S. Charles – Bass Warren Myles – Piano Nathaniel L. Pertilliat – Tenor Theodore Riley – Trumpet

Produced and Directed by Michael Gentile Arrangements – Clarence (Frogman) Henry and Michael Gentile

Recorded at — Jazz City Studios, New Orleans Engineers — Skip Godwin and Cosimo Matassa Sound Mixing — A&R Studios, New York Engineer — Fred Weinberg Art Work by Ruby Mazzur Side 1

1. But 1 Do - 2:19 (Robert Guidry) Arc Music Corp. BMI

2. Since I Met You Baby - 2:54 (Ivory Joe Hunter) Progressive Music Pub. BMI

3. Mohair Sam - 2:20 (Dallas Frazier) Acclaim Music BMI

4. Blueberry Hill = 2:21 (Larry Stock-Al Lewis-Vincent Rose) Chappell & Co. Inc./Sovereign Music Corp. ASCAP

5. Is You Is Or Is You Ain't (My Baby) – 2:46 (Billy Austin-Louis Jordan) MCA Music A div. of MCA, Inc. ASCAP

6. Cajun Honey — 2:21 (Huey Mauex) Crazy Cajun Music BMI Side 7

1. Just Because = 3:16 (Lloyd Price) Pamco Music BMI

2. Tear Drops - 3:21 (S. Thompson-S. Scott) Armo Music BMI

3. Red Sails In The Sunset – 3:25 (Jimmy Kennedy-Hugh Williams) Shapiro Bernstein & Co. Inc./Peter Maurice Co. Ltd. ASCAP

4. Send Me Some Lovin' - 2:29 Publishers Rights Reserved

5. Let The Good Times Roll - 1:58 (Leonard Lee) Travis Music Co./Atlantic Music Corp. BMI

6. Little Green Frog - 2:47 (Sam Taylor) Sarc Music BMI







Side One

BALL AND CHAIN (LP Version)*†
BALL AND CHAIN (Edit)*
SHAME ON ME**

Side Two

BALL AND CHAIN (LP Version)**
BALL AND CHAIN (Edit)*
SHAME ON ME **

*Produced by Dave Jerden

** Produced by Social Distortion and Chaz

SOCIAL DISTORTION IS:

Mike Ness: Vocals, Lead Guitar Dennis Danell: Rhythm Guitar

John Maurer: Bass Guitar, Backing Vocals Christopher Reece: Drums

Management: Jim Guerinot for Rebel Waltz Management

† Taken from

The Epic release Social Distortion (46055)

DEMONSTRATION ONLY- NOT FOR SALE

Illustration: Art Morales

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The

Sing

The Old Country Church







Don Lipscomb



Rannie Joyce



Carl Story



Ed Powers



Elijah Burke

and other favorites



Jerry Waddell

The VIRGINIANS

Old Country Church

and other favorites

SIDE ONE

- 1. The Old Country Church (Sumner) 3:36
- 2. Way Down Deep In My Soul (Hunter) 2:53
 3. The Old Rugged Cross (Bernard/Rodeheaver) 3:15
- 4. So High
- 5. What a Saviour (Dalton) 4:30

SIDE TWO

- 1. Beulah Land (Parsons) 3:28
- 2. Gettin' Ready Today (Hatfield) 2:52
- 3. God Walks The Dark Hills (Czamikow) 3:05
- 4. What Heaven Means To Me (Jones) 3:30 5. I'll Take Jesus (Shelnut) 3:08

THE VIRGINIANS

Mr. Howard McVey, Mgr. P. O. Box 1822 Roanoke, VA 24008

CREDITS:

Engineer: Rick Salyer
Pilano: Art Bain
Bass: Tim Compton
Drums: Randy Manis
Lead: Bobby All
Rhythm: Chuck Tipton
Steel/Dobro: Russel Easter, Jr.
Cover Design: Jerry Waddell
Gryphics: Chuck Tipton
TSRC-1994—





Educational Recordings presents The Story of the Creation, and the Gorden of Story of the Creation and the Gorden of Story of the Creation of John Story of

The oldest epics of mankind were passed on verbally from generation to generation; our ancients handed down their knowledge through the media of story telling.

Learning, and teaching, bring joy, strength of mind, peace, pleasure and solitude to life.

Side 1-The Story of the Creation-Genesis 1-2

God's Creation of the Universe is the greatest performance known to man.

The Bible is the supreme evelation of God's love to man.

This classical recording is the Story of God and His Creation of Heaven and Earth and the Garden of Eden.

"In the beginning God created the heaven and the earth. And the earth was without form, and void; and darkness was upon the face of the deep."

The Earth as an astronomical body and a member of the solar system is the third planet in order of distance from the Sun. Copernicus placed the Sun at the center of the universe; this system simplified cosmology and was a major advance in the development of space science. The bodies of the solar system in over of distance from the Sun are: Mercury, Venus, Earth, Mars, Jupiter and Seturn – fixed stars surround these planets.

The most reliable estimates for the Age of the Earth are derived from the study of radioactivity; it seems fairly safe to conclude that the age of the planet must lie between 1,500,000,000 and 3,000,000,000 years.

Side 2-The Garden of Eden-Genesis-2

"And the Lord God planted a garden eastward in Eden; and there he put the man whom he had formed." Genesis 2:8

Thus, the Garden of Eden was the first home of man. "In the cool of the evening God walked through the garden, and he spoke with Adam and Eve." "Adam called his wife's name Eve, because she was the mother of all living." Genesis 3-8:20. God established the garden, with its trees of knowledge and fife, as a dwelling place for Adam and Eve. Eden is often called paradise.

Several sites have been suggested for Eden, the most widely accepted being Mesopotamia. A country in which God caused trees to grow and in this manner planted the first garden for man and called it the "Garden of Eden."

"A river went out of Eden to water the garden; and from thence it was parted, and became four heads." The name of the first is Pison (pl'sun)-believed to be the Persian Gulf; the second, Gilton (gf'hon) in Ethiopia-believed to be the Nile; the third was Hiddekel (hi'dde-kel)-Hebrew title of the river Tigris; he fourth was the Euphrates-River of South West Asia; rising in East Turkey; he lower Euphrates and the Tigris water Mesopotamia, which was the birthpace of great ancient civilizations.

"Babylonia lay between two great rivers—the Euphrates and the Tigris." These two rivers, empty into the Persian Gulf. The land between them is now an independent Arab kingdom called Iraq. The Greeks called this area Mesopotamia, "the land between the rivers." Around 3000 B.C., he land between the Tigris and the Euphrates was a good place to live in. It was criss-crossed with rirgation ditches so that the wheat crop flourished and boats were kept busy carrying grain and other products up and down the rivers. Great cities arose. One of the earliest was called Ur.

It is in the valleys of the Tigris and Euphrates in Modern Iraq—that the secrets of one of the two most ancient and advanced civilizations we know have been wrested from the desert – a fascinating, almost fabled world which had long lain buried and forgotten.

Herodotus, the Greek historian, had never heard of the Sumerians; it was not until 2000 years after Berossus, a Babylonian scholar, that they were discovered.

Their mysterious characters chiscilled into stone which they left behind and noted by our German scholar George Friedrich Grotefend, who devised a method of deciphering this picture writing, gave us cuneiform.

The wedge shaped cuneiform script of the Sumcrians is the earliest known system of writing in the world. It was practiced by many Mesopotamian peoples byten in the Therics Emphases Value.

From about D.C. on, the dumarians lived in this region between the two rivers, their land stretching from the Persian Gulf as far north as Modern Baghdad. Their own records, which reach back into remotest times, never mention any other land of origin.

The word paradise is thought to be of Persia: origin, a place of wondrous beauty. The country about the Jordan is described as a "paradise of the Lord."

Eden belongs less in the realm of geography than in the soul of man.

Album Cover-Renaissance fresco by-Correggio

Antonio Allegri da Correggio—(1494-1534) was born in Correggio, Italy, in 1494 and died there 5 March 1534.

The subject for this Album cover is from the celebrated frescos in the San Giovanni Evangelista Cathedral, Parma, Italy: (1520-24).

Little is known of his early life and training, but his first important work, the Madonna with Saints painted in 1514-5 for San Francesco in Correggio reveals familiarity with the styles of Raphael, Michelangelo and Leonardo da Vinci.

His own style is in the grand manner, initiated by these men, but has a anarkedly personal flavor, soft and poetical in the treatment of light and color, joyous and exuberant in overall expressive character.

Three qualities will always be admired in him, grace, harmony and skillful management of the pencil. There is peculiar grace in the movements of his figures, and a lovelines: in their expression which take passion of the soul.

He is unrivabed in the chiarosuro. He made a skillful use of this art in his (Night) (La Notte), while his to be seen in the gallery in Dreaden, where there are seven pictures in which his progress in the art may be recognized. Among his best works beside La Notte, are the St. Jerome; the altar pieces of St. Francis, St. George and St. Sebastian, Christ in the Garden of Olives and, above all, the frescos on the ceiling of the San Giovanni Evangelista Cathedral at the city of Parma.

His paintings were far ahead of their time; at the end of Correggio's life he devoted himself mainly to themes from classical mythology. In these works his soft modeling and frank sensuousness create an expressive quality that is highly individual.

Correggio was the founder of the School of Parma.

In the 15th and 16th centuries the court of the Correggeschi, lords of the town, was a brilliant center of learning and the arts. Among its guests were Emperor Charles V and the poets, Lodovico Ariosto and Torquato Tasso. The century palace of the Lords now houses the municipal library and historical archives.

Correggio, commune, Italy, situated in the Province of Reggio nell' Emilia, 8 miles Northeast of the city of Reggio nell' Emilia. It owes its name to the painter whose statue still stands in the main square.

In 1520 he was married to Girolama Merlini who inspired several of his charming Madonnas; of their four children, one son and daughter survived.

Music - Mozart, Wolfgang Amadeus (1756-1791)

The musical accompaniment to this recording is a violin and piano sonata by Mozart, our great Viennese composer, of the 18th century, who left in his musical literature sonatas for violin and clavicord of incomparable beauty.

As a child prodigy he was hailed by all Europe at age 10: playing the harpsichord in fashionable salons and court circles.

Under the tutelage of his father, Leopold Mozart, who was a violin master and teacher of the choir boys of the court chapel of the Archbishop of Salzburg, his native home, he became the greatest composer of symphonics, concertos, oneras, masses, and sonatas of the 18th century.

Narrative and instrumentalists — artists anonymous.

This classical recording is produced by:

EDUCATIONAL RECORDINGS COMPANY
118 West 57th Street New York 19, N.Y.

Library of Congress Catalog Card No. R-62-1051 applies to this record.



Mesopotamia.... "land between two rivers"

An evay by Susan O'Quin

Sumer, the dawn of culture and the cradle of civilization, was nurtured in the fertile valley of the, "land between two rivers,".... the Tigris and the Euphrates.



This brief essay is a starting point for a study of the first civilization known to man Mesopotamia is the place where Adam and Eve lived; Adam was the father of all human race . . . Eve was the mother of all living.

"And a river went out of Eden to water the garden, and from thence it was parted, and became into four heads." Genesis 2: 10

Some 30 centuries ago there dwelled in Sumer, the "land between two rivers," a civilization of cultural magnitude unknown

The Persian Gulf, the Nile, the Tigris and the Euphrates testify; their banks and their marshlands speak to us still of the "paradise of the Lord."

Legend tells us that the Sumerians possessed this land—"since the Creation;" while a flourishing civilization existed there by 3500 B.C.—its beginnings were much earlier, at least in the 5th millennium.

A brief review of several of its city-states will reflect the life lived in this region commonly referred to as the "cradle of civilization."

Ur, a city-state of Sumer also was known as Ur of the Chaldeaus; it was an important center of Sumerian culture and is identified with the Bible as the home of Abraham, Abraham's name, in the Chaldean tongue of his native country was Orham, and he was a prince of Ur.

This historical city, which lies some two hundred miles south of present day Bagdad disappeared from historical records, completely, sometime in the 4th century B.C. and eventually, even its site, was covered by sand and silt from the rivers and it lay forgotten to man. There is evidence that Ur existed prior to "a great flood"—which was probably the flood of Biblical account, mentioned in the book of Genesis 11:28-31.

Her graves have been unearthed, some 1850 in number, and radio carbon shows that they are 4500 years old and date from the first dynasty of this city-state. Among them, was the royal burial ground of Queen Shub-ad's; the treasures brought from this grave stun and stagger the imagination. Her personal possessions could have place in the elegant and opulent society of the 18th century; massive gold bowls with beautiful designs and cunciform writing inscribed, harps, lyres, checkboards, figurines of wood, golden dagers, axes, lance heads, carriage shafts, and bridle rings, and above all—The Ram in the Blossoming Tree—this magnificent work of art which is made entirely of precious stones. . . Some of her jewelry was made of finest gold leaf; these are unique by present day standards as no modern jeweler can duplicate them.

There lie the dead undisturbed, . . . not the living past, but

rather, the past that lives in solemn testimony of the location of the world's oldest civilization.

Nineveh, a Biblical city, on the right hank of the Tigris—oposite present day Mosul and amid ruins of the palace of the Assyrian King, Assurbanipal 1668-626) B.C., held in her sands a large library of day tablets, among them whole dictionaries listing Sumerian words along with their Semitic-Assyrian meanings, King Assurbanipal's library was very old indeed and the clay tablets contained the transcripts and compilation of texts dating back to 2000 B.C. Among this fabulous and precious find was—the Gilgamesh Epic, the Story of the Flood, which proved to be an astonishing confirmation of what the Book of Genesis tells us about Noah. The Gilgamesh Epic was inscribed upon twelve tablets each one recording a different adventure; the whole consisting of about 1000 lines.

Nippur, holy city of Sumer, was an important cult of God En lilt, flourishing above all others in Sumer times. Excavations of the temple area yielded a large library of clay tablets of the greatest historical interest—along with Persian and Parthian periods.

On the Euphrates one hundred miles southeast of Bagdad, capital of Iraq, this religious center holds the shrine of Inanna, goddess of love and war.

Recent American archaeological expeditions have brought forth from her ancient walls and mud-plaster floor one of the most important finds in all Mesopotamia. For more than three thousand years the temple was built and rebuilt, layer upon layer; its layers of temples built one upon the other and they predate the entire span of Western history since Homer. Nippur's craftsmen left symbols of culture which belie their style of dress, their submissiveness and man's every effort to serve Gefort to serve Gefort to serve General Servers.

Uruk (Erech of the Bible) was among the first strongholds of civilization; the people of Uruk strove fanatically and faithfully toward the heavens to build his God a house—or a terrace where they could be near Him and His mystifying planets, our neighbor the Moon and our largest star the Sun.

Ur, Nineveh, Nippur, Eridu, Erech, Lagash: Iraq.

The ancient and historical rivers, the Tigris and the Euphrates, mentioned to us first in the book of Genesis, have nurtured in their sands the oldest culture known to man.

Civilization has neither beginning nor end, it lives continually, within the cycle of God's Creation.

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THE MYSTERIOUS SOUNDS OF THE JAPANESE BAMBOO FLUTE WATAZUMIDO-SHUSO





THE MYSTERIOUS SOUNDS OF THE JAPANESE BAMBOO FLUTE WATAZUMIDO-SHUSO

SIDE A 1 65円 RINMON(竹の長さ) 2尺5寸

2 運需 UKIGUMO ----- (竹の長さ) 2尺1寸

3 曜獅子 AKEBONO-JISHI ……… (竹の長さ) 2 尺 4 武蔵調 MUSASHI NO SHIRABE(竹の長さ) 2尺3寸

Dinmon "Rinmon" means playing at a crossroads to

express one's feelings and show one's skill. It comes originally from the Kinki area. A 76 cm "Hotchiku" was used.

Ukigumo

A 64 cm "Hotchiku" was used to express the feelings of one becoming the wind and playing with the white clouds floating in the sku.

Akebono-Jishi

"Akebono-Jishi", performed with a 61 cm "Hotchiku", is a festival tune from Kyushu composed at the end of the Tolugawa Era

Musashi no Shirabe

Detailed handling of sounds is the feature of the "Musashi no Shirabe", a tune about the Kanto area centered around Tokyo. A "Hotchiku" 70 cm long was used.

Watazumido-Shuso is the head of a sect which he himself established, not fully satisfied with the existing three Zen sects of Buddhism.

Through the Japanese flute, Watazumido-Shuso has attained musical and spritual heights unachieved by anyone else. He is also expert with many other musical instruments and is well known to avant-garde musicians overseas through his records. He serves as advisor to many temples.

Instead of using the traditional Japanese "shakuhachi" flute, Watazumido-Shuso performs his extraordinary music on "Hotchiku," flutes made from untreated bamboo of the ordinary type.

		SI	DE B		
	1 大菩薩	DAI-BOSATS		(竹の長さ)	2尺4寸
	2 心月	SHIN-GETS	:U	(竹の長さ)	3尺2寸5分
3	根笹調 NEZASA	NO SHIRAE	E	(竹の長さ)	2尺3寸
	4	音取 NETO	RI	(竹の長さ)	2尺

5 歳給 KYOREI (竹の長さ) 3尺4寸

Dai-Bosatsu

"Dai-Bosatsu" is a tune produced by the concurrence of the whole mind and body with natural bamboo in the form of the "Hotchiku".

Shin-Getsu

This tune is an expression of the flutterings of quiet, clear sounds. This 98 cm "Hotchiku" was made from an ordinary piece of bamboo.

Nezasa no Shirabe

The impression of a soft wind blowing through a snow covered forest is the feature of this tune performed with a 70 cm "Hotchiku".

Netori

The word "Netori" means checking and arranging sounds. This tune comes from the Kinki area, and it is said that it used to be used as a signal bu priests in ancient times.

Through use of the "Hotchiku" flute, the true feeling of the Watazumido sect of Zen can be understood, according to Watazumido-Shuso.

The "Hotchiku" flutes range in size from 25 cm to 103 cm and have anywhere from five to twelve holes. Practically all are held and blown vertically like the clarinet, but there is one type blown like the flute.

As pointed out in the explanations of the various tunes. Watazumido-Shuso improvises often because the music is the expression of his feelings.

DOLBY SYSTEM

KEFOVER MIAMI THE 'DANCING' OUD OF KEN BOYAJIAN AND THE MIAMI 'KEFGEE' BAND

AUTHENTIC MIDDLE EAST FOLK MUSIC





KEF OVER MIAMI





KEN BOYAJIAN



ARTIE NENEZIAN



SET PROODIAN



ARA KULHANJIAN BASS DUMBEG



MANNY KULHANJIAN



DENNIS GALLO TREBLE DUMBEG



Recording & Mixing Engineers: Dave Chiodo & J. Michelle Scott Jacket Design: Ken Boyajian Musical Director: Ken Boyajian Produced By: Ara Kulhanjian • Manny Kulhanjian

Recorded at SRS INTERNATIONAL RECORDING STUDIOS Fort Lauderdale, Florida

SIDE ONE

SIDE TWO

1. Eestemen Babajeem. 5:10 2. Kadifey. 4:40 3. Seero Yerk 4:10 4. Baghjelerde Gazareem 4:56	1. Agh Eem Anoush Yar 3:1 6. Mini-Mini 4:1 3. Kashlarum 3:5 4. Her Sabah 4:4 5. Oudi-Oyun Havasi 3:1
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KEF OVER MIAMI has been recorded with one concept in mind – DANCE, DANCE, DANCE! The recording artists on this album are all firm believers in this concept and, as you will hear, have totally dedicated themselves to it. We believe this to be one of the most exciting Middle Eastern albums ever to be recorded and we wish to extend a warm invitation to you, through this album, to become one of the "Keftees".

KEN BOYAJIAN, our electrifying oudist, has a style of playing which will stir your emotions and have you on your feet before you know it. He was taught many years ago by the Master himself, Oudi Hrant, and has dedicated his Oud Solo to him. He moved here from the New York-New Jersey area two years ago, and through his direction, is enabling us to finally put Miami on the musical map.

ARTIE NENEZIAN, our dynamic vocalist, is being introduced nationally on this album after entertaining our area for many years. We are especially proud to present him as his voice and style are truly unique and so much in the "Kefgee" image.

SET PROODIAN, our super clarinetist, whom we hopefully will also have as a permanent resident here in the near future, has flown down from New Jersey to join us in our romp through "Kefland" and has lent his great sounds and style to our album.

ARA KULHANJIAN, our fantastic bass dumbeg player, is a native of Miami and has been playing for many years here and in the New York-New Jersey area. As many of you will remember, he and his entire family entertained thousands for many years at the Hye Hotel in Asbury Park, New Jersey.

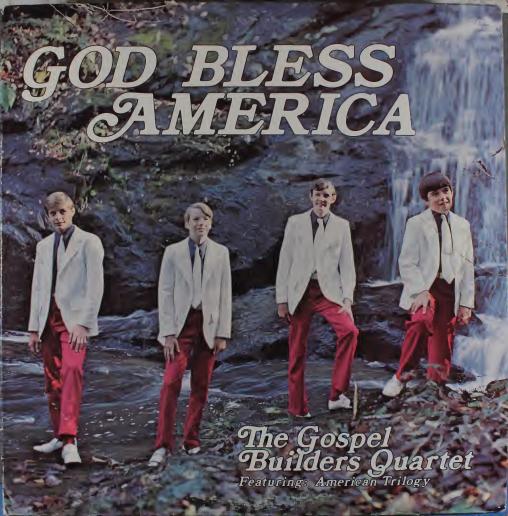
MANNY KULHANJIAN, our fabulous def player, is also a native of Miami and brother to Ara. He also plays dumbeg but considers the def his strong suit. After listening to this album we think you will surely agree.

DENNIS GALLO, our fantastic treble dumbeg player, has been playing for only a short period of time and has really excelled beyond expectations. Listen as he and Ara together set the dancing tempos that will surely make your feet jump.

So, get your dancing shoes on, turn on your record player and let your feelings turn to Kef, Kef, Kef!

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The Gospel Builders Quartet



The Gospel Builders Quartet has been singing gospel music for more than three years. They are a group of young people, ages 13-15, who have dedicated their talents to the Lord. Members of the group are. Rickey and Randall Slusher. David Horton, Michael Henley, and Lisa Sechrist. Rickey sings bass and plays guitar. Michael sings and is spokesman for the group. David single and was recently licensed as a minister of the gospel. Lisa, who just recently bright they have the group that single

The group hopes that you will receive a blessing as you listen to the songs recorded on this album.

Your prayers and words of encouragement mean much to the group as they travel from place to place.

It is the prayer of the GOSPEL BUILDERS that everyone, young and old, can say and sing with them that "BECAUSE HE LIVES" "LESUS IS MINE" and He will "GUIDE MY FEET" until that day "WHEN JESUS COMES IN THE CLOUDS," and, if you know Christ as your Saviour, you surely will "MEET ME OVER ON THE OTHER SIGE".



SIDE ONE
MEET ME OVER ON THE OTHER SIDE 2:23
JESUS IS MINE 2:20
I CANT EVEN WALK WITHOUT YOU HOLDING MY HAND 2:53
NEXT TIME THAT YOU SEE ME 1:47
AMERICAN TRILOGY 2:35

SIDE TWO
WHEN JESUS COMES IN THE CLOUDS 2:20
BECAUSE HE LIVES 2:52
GUIDE MY FEET 2:06
I SAW THE MAN 2:51
SING THE GLORY DOWN 2:09





CHAPPELL AV SERIES

THEMES AND UNDERSCORES



Chappel Recorded Music abrany

Chappell Recorded Music Library AV SERIES

THEMES AND UNDERSCORES

SIDE 2

SIDE 1	
1. CLAPHAPPY A.	2'47"
Up-tempo, bright melodic theme over disco rhyth hand-claps.	
2. CLAPHAPPY B.	2'47"
Undersore version of above track.	
3. BASSICS	2'41"
Medium-fast theme over solid purposeful rhythm	
4. MYSTIC DREAM A.	3'32"
Slow tempo theme with haunting guitar over of background.	thereal
5. MYSTIC DREAM B.	3'32"
Underscore version of above track.	
6. PUNCTUATION A.	2'51"
Medium-fast, optimistic theme punctuated by perc	ussion.
7. PUNCTUATION B.	2'51"
Underscore version of above track.	
8, SPIRAL	2'51"
Rotating rhythm pattern with uplifting melody, throughout.	builds
JINGLES — all 30" in length	
9. CLAPHAPPY A.	
10. CLAPHAPPY B.	
11. BASSICS	
12. MYSTIC DREAM A. 13. MYSTIC DREAM B.	
14. PUNCTUATION A.	
15. PUNCTUATION B.	
16. SPIRAL	

Į.	. STRIKER			
	Punchy, driving, up-tempo theme	with	guitar	melody.
	Feeling of urgency.			
	EIEI DEODCE			2104"

 FIELDFORCE 3'04"
 Medium-fast tempo, persistent, driving rhythm; theme builds to end, features electric guitar

3. EUROTRADE 2'48"

Medium tempo theme with solid, dramatic overtones and European feel.

4. UP AND AWAY B. 2'29"
Alternative, underscore mix of main theme on CHAP 114. Punchy, driving, feel.

 LEGENDS 5'09"
 Slow tempo, haunting, mysterious theme by electronics and harp.

6. INDUSTRIAL MUSCLE B. 2'50"
Alternative, underscore mix of main theme featured on

CHAP 114. Heavy, Industrial feel.

7. PHASORS

Up-tempo, pop, disco rhythm with staccato melody and

percussive effects.

8. AS LIGHT AS AIR

Slow tempo, dreamy, tranquil theme creating a drifting/floating feeling.

IINGLES - all 30" in length

JINGLES — a 9. STRIKER

10. FIELDFORCE 11. EUROTRADE

12. UP AND AWAY B.

13. LEGENDS

13. LEGENDS 14. INDUSTRIAL MUSCLE B.

14. INDUSTRIA 15. PHASORS

16. AS LIGHT AS AIR

All tracks written by Wolfgang Käfer except PHASORS — written by Per Nielsen

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BLACKHOLE BOOGIE

STEREO BG 0606

Poetry Written and Recited: BORUK GLASGOW

(AGAINST AN ECLECTIC MUSIC COLLAGE)

This edition of BLACKHOLE BOOGIE is strictly for demonstration purposes only; however, the poet is asking a \$5. contribution to help support his writing habit (an additional dollar to defray mailing). SUGGESTED FOR ADULT AUDIENCES.

FOR INQUIRIES: Boruk Glasgow, 116 East 14th St., New York, N.Y. 10003, (212) 777-3149 or (212) 777-3061. Boruk gives readings, performs in mixed media, and has three manuscripts of poems. He also teaches workshops.



8	ID	F	Λ

SIDE P

	SIDE A			3152 5	
1.	drink silence	:40	1.	he	:40
2.	ring cycle	2:23	2.	lubricating mama	3:39
3.	cuckoo & grandfather clocks	:35	3.	orgone bicycle	4:08
4.	tinfoil lad	2:36	4.	n.y. natura!	1:35
5.	Alcibiades	1:30		mask	1:35
6.	desert fox	3:09		urban antelope	2:43
7.	salad freak	1:15		lumberjack poet	1:15
8.	Arlington Cemetery	3:47			2:14
9.	got nowhere to hide	1:12		eddie my love	
10.	occult orgasm	2:58	9.	psalm of the male sperm	2:32
	youth poisoning	1:08	10.	to know him is to love him	2:20
	shmuel	1:45	11.	solo for a solo	:27
13.	semen rock	2:00	12.	today yaweh	1:17

Sound Engineering: Mark Stager Cover Photo of Shmuel: David Aldrich Back Photos of Boruk: Paul Henning

Special Thanks To Peter Oswald

ROBBIE GASS ON WINGS OF SONG



TRUST IN LOVE

FRETLESS





DAVID KEANE: AURORA

ELECTROACOUSTIC TONE POEMS

THE PLAY OF COLOURS AND TEXTURES IN AIR ... ON STONE ... IN WATER (21:08) Side One

1. LA AURORA ESTRELLADA (1985)

CAPAC 10'15"

2. ELEKTRONIKUS MOZAIK (1984)

CAPAC 10:43

Side Two 1, LA CASCADE ENCHANTEE (1982)

CAPAC 24:04

Le Aurora Estrellede was created for a première performance et the Second Veradero international Electroecoustic Music Festival et Verad-ero Beach, Cube. The work, which opened the testival on 15 May, 1965, was realized in the Queen's University Electroacous-tic Music Facility in Kingston, Caneda.

Elektronikus Mozaik ("electronic mosaic") was commissioned by MAFILM, the Hungarlan National Film Board (Ven Patachich, Music Director), in cooperation with the Hungarian performing rights agency, ARTISUUS. The work had its official linst performance at the Ferrenc Lists University of Nutsci in Buddapst, in May of 1984 Elektronikus Mozaik also was realized at the Queen's University Electroacoustic Music Facility.

Le Cascede Enchantile was commissioned by the Groupe de Musique Exper-imentale de Bourges (GMEB) and was realized in their electros-coustic music studie in Bourges, France in June-July, 1982. The work had its première performance in a broadcast on the CBC radio sertes, Two New Hours in August of 1992.

Also by David Keane

Also by vome Research McGE 29 Devid Keane: Lyra
Music Gallery Editions MGE 29 Devid Keane: Lyra
Featuring
Lyra: Elegy, Fening Song, and in Memorem: Hugh
Cleane: electroscoustic music with Karen Skidmore (explanel), Monca Glayford (pano), and Joel
Querrighter (footbe base)

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THE COVER DESIGN

The cover illustration is a reproduction of one of the 150 projections that are part of the inclinence service of £a Acion Estimato. These images were produced by Quad-Copartimet of Psychology Castalas Estimates (and the Copartimet of Psychology Castalas Estimates) (and the Copartimet of Psychology Castalas Estimates) (and the Copartimet of Psychology Castalas Estimates) (and the Psychology Castalas Castalas (and to Professor Melver Wiece for his photographic reproduction of the video image).

Photograph of David Keane by Michel Verregult

THE MUSIC

The title of La Aurora Estrellada (the "shattered" or "starry" aurora) derives from the character of the multi-media version of the piece in which radiantly-coloured images are projected upon the body of a dancer. The dancer's movement causes the sharply-delineated projections to ripple and flow as in a surrealistic vision. A single computer-generated image, originally part of the installation piece, Infiniton, was subjected, by means of a computer-based image processing system, to a variety of colour transformations. Other transformations were produced by using high-contrast prints, colour overlays, and high-contrast masking effects.

I sought to create a quality in sound and time that was resonant with the cold, shimmering, evanescence of the aurora borealis performing its majectic dance across the vast reaches of the night sky. In particular, I wanted to capture the capriciousness of the aurora. its ability to palpitate dramatically across an unbounded black expanse for great lengths of time and then, in an instant, reduce to a quivering wisp of light in an obscure corner of the sky. I wanted to contain in La Aurora Estrellada the power, vitality, and energy of movement and the subtlety of which the aurora is capable.

To capture both energy and subtlety, I tried to give my materials what I call an "organic" nature. I created even the most mechanicalseeming repetition with a just-perceptible difference from all other iterations. I think that human beings like to sense things that seem to be the same (the leaves on a tree, the waves of the sea, the bricks in a wall) for the very reason that the high degree of similarity gives us a general sense of understanding the parts in their relation to the whole in a quick survey, but (and a very important "but") at the same time allows us to see more clearly, when we chose to look closely, the subtle differences; subtleties that are lost when they are mixed among many levels of greater variations. The longer that we look at leaves, waves, or bricks, the more we can discover about them, because things are there to be discovered and in a context that makes those things discoverable

I seek in this piece to create a sense of constent surprise and yet, once a thing has happened, for the listener to be possessed of a sense of "yes, that wes the right thing to happen." I seek also to use both constant, fine gradations as well es irregular sudden shifts in tempo to keep the piece alive and fresh. Most of all, I rely upon the richness and subtlety of control that is the particular virtue of electroaccustic music to create timbres which embody that quality of "cold, shimmering, evanescence" that I see as an essential feature of the aurore borealis and with which I wished to embue La

The music of Elektronikus Mozaik is intended to function in sound very much the way that designs and representations in a mosaic made of smell bits of stone or glass function for vision. The bits of coloured stone find their conterpart in the music as short bursts of various sound colours, or timbres. These points of sonic coloration are worked into variously similar and contrasting series with each new sound coming at regular intervals, just as the stones of the mosaic are placed at regular intervals in space

An essential aspect of the visual mosaic is that the artist makes no attempt to deny the nature of the raw materials from which the work is fashioned. The mosaic resides in a twilight world: that of stones which are obviously stones, and at the same time that of images which have nothing to do with the nature of stones, but are represented by the stones nevertheless. One of our pleasures in looking at a mosaic is shifting our focus between the stone-level to the image-level. Somehow we see both the stones and the images better because that conflict is there.

My objective in Elektronikus Mozaik was - while keeping rhythm, harmony, dynamics, and texture simple - to allow timbre to occupy the primary focus of the listener's attention in much the way that melody may guide attention in more traditional musics. Of course, I mean for the individual points of sound to be attractive to the earbeautiful... powerful... intriguing. But also, I wanted to go beyond the quality of individual sounds: I wanted the sounds to be meaningful in the way they related to one another.

Elektronikus Mozaik is very much concerned with the role of expectation operating at every level of the piece. It is further concerned with the combination and integration of these levels to produce a vast, many-tiered system of potentials to attract and engage the listener's rational and intuitive mental processes. I want the listener to take the same kind of active role in the music that an interested viewer takes in examining and re-examining a large and beautiful

I had been convinced from the outset in making Elektronikus Mozaik that the affinity between the mosaic and what I wanted to do with the music was, in fact, not in the physical description of either, but in the way in which the viewer/listener mentally interacted with the material. I was later delighted to learn that the words "mosaic" and "music" both derive from the same Indogermanic root word which meant: "to think "

La Cascade Enchantée is a fantasy that takes as its starting place a special property of our perceptions of real waterfalls. Just as one can see faces, animals, and all manner of shapes in the clouds overhead, one can hear the sea, applause, wind, voices and all manner of sounds in the roar and froth of the waterfall. Such magic is available to the ears and eyes of anyone who pauses long enough to appreciate it.

It is even possible that Tennyson was influenced by this property of waterfalls as he wrote "The Lotos-Eaters," a poem which describes a magical island of haunting beauty encountered by Ulysses and his men returning from Troy. Tennyson's Lotos-land is a world of illusion where gentle music intoxicates the senses, time appears to stop, and one is lured into the realm of dreams.

Throughout La Cascade Enchantée there is a voice; a voice that murmurs and whispers one of Tennyson's lines, describing the enchanted waterfall in the Land of the Lotos-Eaters as:

"Slow dropping veils of thinnest lawn"

"Lawn," as Tennyson used the word, refers to a delicate, filmy fabric of linen or cotton. I chose this line for the wonderful poetic power it has for conveying sensations of the sounds and textures of the waterfall: among these, the frothy qualities of "slow," "veils" and "thinnest:" the onomatopoelc "dropping;" end the lovely almost scale-like series of colours from 'closed and dark' to 'open end bright' that can be isolated when one sustains the whispered vowels in order: "Slow dropping vells of thinnest lawn."These qualities were my melodies, harmonies, and themes from which to feshion La Cascade Enchentée.

I approached the construction of this piece in the way one might the weaving of a delicate and shimmering fabric. Mixed into the "woof" of naturalistic sounds of waterfells and the "werp" of voices in Le Cascede Enchentée ere myriad delicete colours from a very special palette, the palette of sounds offered by vast arrays of the latest audio generation and processing devices found in the GMEB studio. The rush of water and speech ebbs and swells, is repeatedly formed, dissolved, and transformed until the listener is confronted by speech that could issue forth only from the deliquescent throat of the very waterfall itself.

> David Keane Kingston, July 1985

9 1985 Cambridge Street Records Made in Canada by Imperial Record Corp., Vancouver, B.C.

CAMBRIDGE STREET RECORDS CSR 8502



THE COMPOSER

David Keane was born (1943) in Ohio and obtained the B.Sc., B. Mus and M. Mus. degrees at The Ohio State University. In 1963 he became the first composer to work in the electronic music studio at Ohio State where he produced music for the concert hall, film, and television. He is presently Professor of Theory and Composition at Queen's University (Kingston, Canada) and Artistic Director of the Queen's University Electroacoustic Music Facility which he founded in 1970. He became a Canadian citizen in 1974

Keane has produced a large number of works for a great variety of media ranging from solo instrumental and vocal pieces to large works for orchestra, band, and chorus. He has also frequently produced music for radio, television, and stage drama, experimental slide projection, and film, and he has written several operas which have had both television and stage productions. A large part of his work has been devoted to analog and digital electroacoustic music and he is the author of a widely respected book on that subject (Tape Music Composition, London: Oxford University Press, 1980).

Keane has won awards for his work in Canada, the United States, England, and France. He has been the recipient of numerous commis sions administered by the Ontario Arts Council and the Canada Council sions administrated by the Orliard with Colonia and the Cardiaca doubter and has produced work for the National Film Board, the National Art Gallery of Canada, the National Design Council, the Orlario Science Centre, and the CBC. Outside Canada, Keane has received commissions from the Groupe de Musique Experimentale de Bourges (France). the National Endowment for the Arts (U.S.), the Cuban Commission for UNESCO, and MAFILM (Budapest, Hungary).

His works have been heard recently at such major international festivals as the Warsaw Autumn Festival, Zagreb Biennial, International Festivals woor Electronische Muziek (Brussels), ISCM World Music Days (Amsterdam), Festival Internetionale des Musiques Experimentale de Bourges, Musiques Actuelles Nice Cote d'Azur (France), Almeida Festival (London), the Electronic Music Plus Festival (New York), Printemps Electroacoustiques (Montreal), Electronic Music Festival (Toronto) and the Tokyo International Festival of Future Art emong many others. His music has been frequently broadcast throughout North America and Western and Bestern Europe, end has been included on such regular concert series as Fylkingen (Stockholm), Forum für Aktuelle Kunst (Innsbruck), Musica Verticale (Rome), LOGOS (Ghent), EMAS (London), Vancouver New Music Society, ARRAY (Toronto), as well as concerts of the Canadian Leegue of Composers, American Society of University Composers, and the International Computer Music Conference

David Keene is widely known end respected as an author and lecturer on espects of contemporary music end musicel aesthetics. Since 1977 he has toured extensively each yeer in Europe end North America supervising performences of his compositions and lecturing. His music is evailable through Universal Edition (London) and the Canadian Music Centre (Toronto)



GAMBIA'S MUSIC-1

ETHNIC FOLKWAYS RECORDS FE 4521



LA MUSIQUE DE AL GAMBIE-1 GAMBIAS MUSIK-1

Recorded and produced by Marc D. Pevar Introductory notes by Susan Gunn Pevar





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Usman Sene playing his tama

ETHNIC FOLKWAYS RECORDS FE 4521

SIDE

- Kullio, Part I, Socializing and entertainment 'Alifa Yaya' performed by Salung Kuryate and Jali Kabele Jobate on balo, with female vocalist. Mandinka. (3:20).
- 2. Kullio, Part II. Name and announcement and group.
- 3."Yo maruo ka la jula" and "Son-song soko li so."

 Women vocalists accompanying themselves with neolu
 Mandinka. (11:25)
- Waiting for supper, a small boy sings to himself, Mandinka. (2:00)

SIDE

- 5. Tama solo by Usman Sene, Wolof, (6:45)
- Ramadan: evening prayer on the Konte compound Arabic (9:05)
- Heralding the Feast Day after Ramadan, Balo, tantango, bells, neo. Jalonka. (5:33)

IDE III

- "Sabu Nyima." Bai Konte on kora, accompanied by male vocalists and female vocalists playing neolu. Mandinka. (3:14)
- "Bibi... Three male vocalists accompanied by simbings... Jola. (3:14)
- "Bakari Ba," "Sirifo Sidi," and "Jimaro Sose."
 Bai Konte plays kora and sings, accompanied by one male and one female vocalist. Mandinka, (13:30)

SIDE IV

- Jata di' ke kana kasi," "Mambuna Bojang," and "Sidi Baba." Susaa solos by Ibrahima Nyas. Mandinka. (7:33)
- 12. *'Ma Sane Sise.'' Susaa* solo by Ibrahima Nyas. Mandinka. (6:21)
- 13. Children laugh, talk, drum on tin can, Wolof, (1,38)
- "Fode Kaba." Tourist ensemble: Bai Konte on kora, Salung Kuiyate on balo, Usman Sene on tama, Ibrahima Nyas on susaa. Mandinga. (6:51)
- Note: A 5,000 word illustrated booklet translated from English into French and Swedish is enclosed with the double LP.
- Note: Un livret illustré de 5.000 mots, traduit de l'anglais en français et en suèdois, est inclus avec les deux disques
- Anm: En illustrerad broschyr pa c:a 5000 ord, översatt fran engelska till franska och svenska, medföljer detta LP-album.

21978 FOLKWAYS RECORDS AND SERVICE CORI

CAMBIA'S MUSIC-1 LA MUSIQUE DE AL GAMBIE-1 GAMBIAS MUSIK-1

Recorded and produced by Marc D. Pevar Introductory notes by Susan Gunn Pevar DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY ROWALD GLAME

ETHNIC FOLKWAYS RECORDS FE 4521

FOLKWAYS RECORDS Album No. FE 4521 01978 by Folkways Records & Service Corp. , 43 W. 61st St., NYC, USA

Music from Gambia Vol. 1

Recorded and Annotated by Marc D. Pevar among the Mandinka and Wolof

Text in English, French & Swedish.



Women of the Konte compound sing and play their neolu./ Fermes du compound de Konté chantent et jouent de leurs neolous. / Kvinnor från Konte-gården sjunger och spelar

The Republic of The Gambia is a West African democracy comparable in size to the state of Connecticut. Following the River Gambia for some 250 miles from the Atlantic coast into the heart of Senegal, The Gambia is home for the members of numerous ethnic groups, among them the Mandinka, the Wolof, the Fula, the Jola, the Seraxole,

and the Maniago.

Among the Mandinka, the Wolof, and other groups sharing the Manding system of a social hierarchy of endogamous occupational groups, the professional musician (with the exception of the tantango drummer) is born into his trade, which is actually much more than music-making. Indeed, "professional caste musician" is an inadequate translation for either the Mandinka term jalo or the Wolof term gewel, for among the interrelated roles expected of individuals bearing these titles are those of historian/genealogist/praise shouter. The tantango drummer, on the other hand, although no less professional, is not assigned by birth to his occupation (which in any case is generally only a temporary one, to be abandoned when he is ready to settle down to a less adventurous existence). His performances -- actually accompaniments to some social event such as dancing, wrestling, group labor -- are of a very public nature, in contrast to the often intimate performance of the caste musician in the home of his patron.

Musicians among non-hierarchical groups such as the Jola are neither members of a caste nor repositories of a classical/historical tradition, but are more strictly entertainers.

Today the distinctions between caste and non-caste musicians are perhaps not as clear-cut as they were traditionally. The non-caste Jola simbingo player may appear at an infant naming ceremony side by side with a Mandinka kora jalo. A Mandinka kora jalo may give an evening performance for a Jola district chief and be followed by a Jola simbingo group. In addition, the combined factors of the transistor radio along with the local radio stations' broadcasts of indigenous music have given most Gambians access to a great variety of Gambia's

An individual's cultural acquisition begins in infancy, and although children are often innovators, bound less

rigidly than their elders to cultural norms, their adherence to such norms can be striking. It is perhaps not surprising that our one recorded example of a child singing supprising that our was recommended to a child single single to himself happens to be a member of a lali family, exposed frequently to singing by his role models. Nor is it surprising, when a group of adolescents gather for some informal socializing at dusk, that one should assume the role of drummer, using a tin-can as his instrument.

Islam is the religion of a majority of Gambians. The chanting of Arabic prayers can itself be considered a vocal musical event. Instruments as well take part in religious celebrations, both life-cycle events such as the infant naming ceremony and annual festivals such as the feast-day after Ramadan.

The recordings in this collection were made in The Gambia between November 1971 and November 1972. During this period my husband Marc and I were living as apprentices with master kora jalo Alhaji Bai Konte in the village of Brikama

GLOSSARY OF INSTRUMENTS

BALO: the Mandinka name for the wooden-keyed xylophone, often referred to as balafon in European literature. The balo player strikes his instrument with two sticks, the tips of which are wrapped with cloth. Small gourds arrayed under the keys amplify the sound of the instrument, and holes in the gourds patched with spider web or cigarette paper create a buzzing noise and thus are analogous to the kora's nyinyino (see NYINVIMO below). Balolu vary in size and number of keys. Larger ones may be played by two musicians

sitting side by side JAWUNGO: a type of rattle worn in pairs on the wrist by tantango drummers and balafonists. Each jawungo is made from a flat iron oblong, its long edges

curled around to meet each other

KORA: a 21-stringed harp-lute played by Mandinka caste musicians (jalolu). The sound box consists of half of a large globular gourd with a sound hole cut into its back and with hide stretched across its mouth, braced by three wooden cross-pieces (two of which also function as hand-grips). Through this gourd extends the neck, with its 21 braided tuning thongs spaced along its exposed length above the sound box. The truly unique feature of the kora is its vertical bridge, which divides the 21 strings into two arrays, one for each hand. A wide range of sounds can be achieved through a combination of the various tech-

achieved through a commandation of warrious cerning.

LOYO: an iron awl used by kora musicians, both as a tool

in making and for tuning the kora, and as a percussion
instrument, for the tapping out of rhythms on the back of the kora's sound box by an apprentice to

enhance the kora performance.
NEO: the Mandinka female jalo's iron percussion instru-ment, which consists of an iron tube with a slit along its length that is either struck or scraped by

NYINYIMO: the kora musician's curved, tongue-shaped rattle made of metal with small wire rings running through holes pierced around its edge. Traditionally brass, today the nyinyimois commonly made from a flattened soda can. During a kora performance the nyinyimo is attached to the kora's bridge, where it picks up vibrations from the instrument and gives off a buzzing sound highly appreciated by an African audience. Other West African lutes and harp-lutes. such as the simbingo, employ similar rattles.

SIMBINGO: a bass harp-lute of five strings played by the Jola. A curved neck and a single array of strings are among the visible differences between it and the kora, which it superficially resembles in some respects, primarily in its use of a large globular gourd

for the sound box

SUSAA: the Mandinka name for the monochord fiddle, played primarily by non-caste Fula musicians. Half of a small, spherical gourd (ca. B inches in diameter) with a small sound hole cut into it and with the skin of a large lizard stretched across its mouth comprises the sound box. Through this extends the neck, a handSidi". Mär konte börjar sin sång, påpekar han att fastån de flesta kormer att såga att meledin antingen tillhör Sirifo Sidi eller Mansuman från Yundumu (den andra vanliga titeli är "Vundum "hto - "Invlamer i Vundumu"), så afr den faktiskt tillhaka till krigarfursten (nyancu) Sama köli "Har följer som prov Majar verser från varje sång:

> Bakari Ba Bakari Ba från Bajakar Bakari Ba från Sibanor har lagt sig att vila, Oembo (smeknamn för Bakari), Bakari Ba.

Bakari Ba vid floden Bakari Ba från Bintang vid floden har lagt sig att vila, Dembo.

Bakari Ba

Nyima Jasi grāter. Vārt hopp och hans resande är slut, Dembo, Sakari Ba.

Alla människor skall med Gambia sörja hans död när nyheten när världen. Bambo (krokodil -- smeknamn för Alaji), Junkung Cham.

Sirifo Sidi Har du inte sett Jinna? Sidi har lagt sig att vila. Fadern till Karamo Lango, Sirifo Sidi är död.

I sanning grät Jinna! Barn till en Manjang kvinna, Sirifo Sidi har lagt sig att vila.

Jimaro Sose Oen Jimaro, Jimaro Sose, Hövdingen i Bondali har lagt sig att vila, Jimaro Sose.

Gråten är högljudd, säger han, Jimaro är död. Hövdingen i Bondali har lagt sig att vila, Jimaro Sose.

SIOA IV

11. "JATA OI' KE KANA KASI", "MAMBUNA BOJANG" OCH "SIOI BABA". SUSAA-SOLON AV IBRAHIMA NYAS. MANDINGO. (7:33) Oen ensträngade fidlan spelas här av en äldre man, som

under entrangade fiddan spelas har av en aldrem man, som har komit till gården för att besöka Bai konte. När han sjunger, tycks rötser mistera instrumentets ljud. Då det en välluktande sav, som också används som rökelse. En klump churalyo är fastsmålt på instrumentets kalebass. Ibrahinm Nyas sjunger inga ovd i den andra sången,

Ibrahima nyas sjunger inga ord i den andra sängen, "Mambuna Bojang", men jag tar här med några ord som jag lärde mig av Bai Konte, helt enkelt därför att de är för bra för att utelämmas.

> Mambuna Bojang O, tiderna är ljuva! Mambuna Bojang är vald till konung. Tiderna är ljuva! I det höga huset är konungen vald.

Hur än världen är blir en tjuv och lögnare aldrig vänner. Vad tjuven gör skall lögnaren avslöja. En tjuv och lögnare blir aldrig vänner. 12. "MA SANE SISE". SUSAA-SOLO AV IBRAHIMA NYAS. MANDINGO.

Balari Muminko, som kände sig nycket bitter över vad som hade hänt, gick till en muslimsk helig man, gav homen en stor summ pengar och sade, att han ville försäkra sig om att giftermälet mellan hans älskade och Na Sane Sise aldrig skulle fullbardas. Gene marbabut tog erob tetalningen och sade till Bakari Numinko att han inte skulle oras sig: samm dag som bruden kom till Ma Sane Sises gård skulle denne

På den utsatt dagen följde brudens familj henne med båt till Må Same Sisse gård i byn Binnang, som Big vid föndstranden. En stor folksamling var där den dagen för att fira, ty Må Same Sisse var förmögen. Bland gisterna var familjen Niuminko, som alla lyckönssåde det mygitta paret. Utanför nuset dinnade och friade folknopen, innet havet vilade Ma nuset dinnade och friade folknopen, innet havet vilade Ma några få vämer och undermållen på kora av sin favortususier. Pittsligt utan varning besammeds marabouts löfte: Må Same Sisse dog. Hans vänner blev bedövade av sorg och hans brud vansinning. För att mildra slaget för höpen utanför komponerade musikern en sång, som tillkänngav Ma Sames död, och han länder einclotin från der traditionella sången

"Silatingaling".
"Silatingaling".
"Silatingaling".
"Silatingaling".
"Silatingaling".
"Silatingaling men den vackra wolof-kvinnan. Hon återfick aldrig sitt förstånd efter Ma Sane Sises död och förblev ogift under resten av sitt liv.

Ibrahima Nyas sjunger flera verser, av vilka den följande tjänar som ett slags refräng:

Bintang vid floden Ma Sane Sise Bintang vid floden Ma Sane Sise.

 BARN SKRATTAR, PRATAR, SPELAR TRUMMA PÅ EN BLECKBURK. WOLOF. (1:38)

På gatan bakum vårt hus, skilda från oss genom ett plåtstaket, träffas några ungdomar strax efter mörkrets inbrott.

14. "FOOE KABA". TURISTENSEMBLE: BAI KONTE PÅ KORA, SALUNG KÜTYÄTE PÅ BALO, USMAN SENE PÅ TAMA OCH IBRAHIMA NYAS PÅ SUSAA. MANDINGO. (6:51)

I detta stycke sluter sig en grupp traditionella musiker tilsamma för att franföre ar traditionell släng. Det är inte något de brukar göra; vanligen franför de sin musik individuellt. De har emellertid organiserst denna ensemble -- och därmed skapat en iklang som är ny i Gaubia -- för att understilla turister i byn kendud, Oeras säns bardat om musi inen fode saha, en sundings-ledure från tabelstif ten musik in der state st



PETER PAN RECORDS

LIST OF TITLES

224 Happy Birthday

477 Mary Had a Little Lamb

484 Down by the Station

489 On Top of Old Smokey

490 Sleeping Beauty

493 Popeye's Favorite Sea Songs

495 Bunny Hop

496 Little Toot, Pancho-

497 Little Brave Sambo

498 Three Litt'e Pigs-Goldilocks

499 Old King Cole, Etc.

501 Doggie in the Window

502 Hokey Pokey

504 Little Red Riding Hood

511 Tina the Ballerina

512 I'm a Little Teapot

513 Good Ship Lollipop 514 Old MacDonald Had a Farm

516 Peter Rabbit

517 Humpty Dumpty Nursery Rhymes

518 Around the World-Mexico 526 Counting Song (Grasshoppers)

527 Thumbelina

528 Mighty Mouse

529 Little White Duck

534 Row, Row, Row Your Boat

535 Pony Boy

536 Felix the Cat

537 When the Saints Go Marching In

540 Old Mother Hubbard

541 Treasure Island

542 Jesus Loves Me

543 Stand Up For Jesus

544 Me and My Teddy Bear

545 Popeve

546 Three Blind Mice

548 Smokey the Bear

549 Alphabet Song 551 London Bridge

556 Tubby the Tuba

557 Jack and the Beanstalk

560 Valiant Little Tailor

561 Dutch Girl and Dutch Boy

562 Dem Dry Bones

563 MacNamara's Band 564 Round the Village

565 Alice in Wonderland

566 Songs to Sing and Play

567 Funday School Songs

568 Sing Along Travelin' Songs

569 Bonnie Songs for Lads and Lassies

570 Me and My Shadow

571 Folk Songs USA 572 Big Brass Band

573 Babes in Toyland

574 Singing Grasshoppers 575 Lariat Sam

576 Deputy Dawg

577 Popeve-Skin Divers

578 Popeye-Jeep Jeep 579 Popeve-Fleas a Crowd

580 Popeye-Where There's a Will

581 Mighty Mouse

582 Joke Along With Jimmy Nelson

583 Magic Land of Alla-Ka-Zam

584 The Elephant Who Forgot

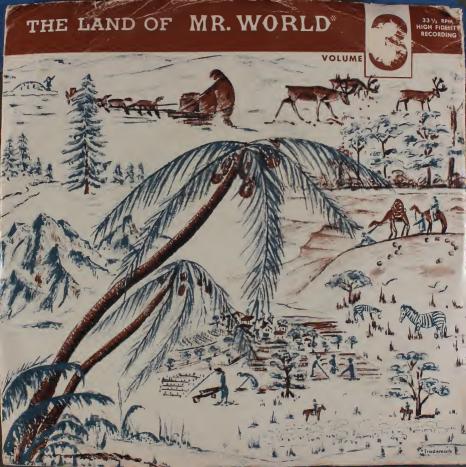
585 Space Songs 586 Happy Train

587 Ha Ha the Clown

588 Teddy Bear Songs

589 Captain Kangaroo Record

590 Captain Kangaroo



The Land of MR. WORLD

VOLUME 3

No. GO124-3

MR. WORLD is back . . in a thrilling sound-and-story recording about earth's land surface . . . its mountains, deserts, icecaps, forests, jungles and all the dramatic topographical features that influence where people live and how they live.

This 15-minute "Land of Mr. World" recording is an exciting accompaniment to Replogle's True-To-Life globes, which show earth's topography in nature's true coloring . . . give you an astronaut's view of the world! As you listen to the record, you'll hear the actual lift-off of America's first man in space, Alan Shepard, thrill to his voice as he views the world from space.

You'll visit the world's largest desert ... "tune in" on Australian children going to school by 2-way radio ... trace the Ring of Fire encircling the Pacific Ocean ... cross the Alps with Hannibal and his armies ... hear herds of wild animals in the savannas of Africa ... attend a Pygmy tribal dance in the heart of the Congo jungle ... journey to the Arctic to visit a city built entirely under ice. And all through the recording, you'll hear dramatic real-life sounds ... trumpeting elephants, camel cries, lions, monkeys, tropical birds, monsoon rains, volcanos, sandstorms ... and many more.

Introduced for the first time in *The Story of Mr. World*, Replogle's two-volume recording, the voice of MR. WORLD has delighted youngsters and grownups alike. Dramatic, entertaining, educational... the MR. WORLD recordings have been hailed by parents and educators as a new adventure in learning.

As you join MR. WORLD and the narrator in *The Land of Mr. World.* you'll explore ten different kinds of regions on earth, which are identified in the legend appearing on each *True-To-Life* globe . . . mountains or high land; deserts; savannas; grasslands; coniferous, deciduous and tropical rain forests; tundra; mediterranean land; snow and ice. Though the record can give you only a few examples of these regions around the world, you'll go on studying all parts of the globe. . . . finding other places, for example, where mountains are used as boundaries . . . like the Pyrenees lying between Spain and France, or the Andes between Argentina and that unusually long, narrow country—Chile.

After visiting the tropical savannas in Africa, you'll look for savanna land in other countries . . . like the famous pampas of

*Trademark

brings the study of our world dramatically to life



Play at 331/3 rpm speed

South America, home to the gauchos. If you live in southern California, you'll discover from your True-To-Life globe that you enjoy a mediterranean climate, like that in countries bordering the Mediterranean Sea . . . in central Chile . . . in southern Africa. You'll look for cold conferous forests and find the world's largest stretch in Siberia. These forests cover 9% of the earth's surface and are important sources of wealth, as are the tropical rain forests which give the world teak, mahogany, rubber and palm cit.

With your True-To-Life globe and The Land of Mr. World recording, you will get a more realistic view of the world, learn to identify every country by its topographical features. China is no longer a big, solidly colored country as shown on political globes, but a land of mountains, forests and deserts. Illuminated True-To-Life globes are painted to give a three-dimensional effect; non-illuminated globes are in raised relief.

Now-a world globe becomes an exciting audio-visual aid to learning. Children will play the records again and again as the whole wide world becomes theirs to explore in a never-ending adventure.

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Join MR. WORLD on another of his exciting sound-and story adventures . . . this time on a thrilling exploration of Inner Space . . . the name scientists give to the vast oceans which cover 71% of our planet.

This 15-minute recording on the "Oceans of MR. WORLD" is an entertaining, educational accompaniment to Replogle's LAND AND SEA globe, which shows the topography of earth's land and oceans in beautiful true-to-life color and three-dimensional effect. On the globe, earth's startling underwater scenery is revealed as it would look if you could see through the oceans. Here are its huge basins or abysses . . . its towering suboceanic mountain ranges thousands of miles long . . . strange, isolated, cone-shaped seamounts or guyots with mysterious flat tops . . . great, jagged fracture zones related to earthquakes . . . the submerged continental shelves covering 10-million square miles of earth's surface and holding untold riches in food, minerals, chemicals . . . and plunging continental slopes gouged by enormous canvons.

With MR. WORLD, you'll voyage underseas in a mesocaph, world's first tourist submarine, designed by Dr. Jacques Piccard . . . join a research expedition to explore the 10,000-mile-long Mid-Atlantic Ridge . . . "ride" the Gulf Stream . . . observe scientists using echo-sounding devices to chart the ocean floor and coring devices to read millions of years of history . . . learn how oceanauts like astronauts dare to venture beyond their natural environment . . . travel by jet across the Indian and Pacific Oceans . . . hear what the bathyscaph Trieste discovered in the seven-mile Challenger Depth . . . how Project Mohole will make the deepest penetration into our planet in history. And all the while, you'll hear fascinating real-life sounds . . . submarine signals, ships' horns. tug boats, jet planes, surf, sea gulls, porpoises, whales, snapping shrimp, earthquakes, echo-soundings, and more.

- No matter how many smaller oceans, seas, gulfs, bays and straits it is divided into, there is but one great ocean surrounding the earth.
- Created by the North Atlantic currents, the Sargasso Sea is unique . . . a sea surrounded by water instead of land. Windless, very blue and very salty, millions of tons of sargasso weed brought by the currents float on its surface.
- Why is the sea salty? Once it was fresh, but mineral salts from the land washed down into it for billions of years. The



Play at 331/3 rpm speed

average amount of salt in seawater is 3.5%, though the degree of saltiness varies in different parts of the world. There are about 60 different elements in seawater including salt.

- Plankton (the name means wanderer) is basic to all life in the sea. These masses of sea plants and tiny sea creatures drift wherever the winds and currents may carry them.
- Oceanography is not one, but many sciences. It involves physicists, meteorologists, chemists, biologists and geologists.
- The first major accomplishment in oceanography was in 1872 when the H. M. S. Challenger started a 31/2-year voyage with a group of distinguished scientists aboard. The data collected took 20 years to compile, filled 50 volumes.
- The International Geophysical Year (1957-58), in which 67 nations cooperated, marked the greatest combined effort to learn more about our planet, including its oceans.
- New underwater craft aimed at great depths now implement ocean research. A small deep-sea-diving submarine, the Aluminaut, can cruise at a depth of three miles, stay submerged for three days. Equipped like an underseas laboratory, with two-way radio, television, telephone, sonar, mapping and salvaging devices, the Aluminaut also has a pair of robot hands to collect mineral specimens, assist in core drilling.
- The oceans and the atmosphere work together to produce weather. Meteorologists are now placing great value on underwater buoys, which report temperature and pressure as well as underwater movement. Many oceanographers believe the oceans hold the key to more accurate forecasting and understanding of weather, perhaps even to controlling it.

Porpoises and Whales sounds courtesy of Marineland of Florida

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The Day the Tall Ships Came

— b/w The Girls of Amsterdam

The Brandywine Singers

The Shaw Brothers & Les Clark



The Brandywine Singers The Shaw Brothers & Les Clark

"One day they'll tell the story
Of a day then long gone by
When the Tall Ships came a'sailin'
With their masts up to the sky;
And the lives of we who saw them
Will never be the same
And the world will long remember
The Day The Tall Ships Came."

Rick Shaw

("The Day the Tall Ships Came." © Copyright 1977 Cherry Lane Music Co.)

Graphics: Ralph Keefe, Inc.

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DO YOU STILL LOVE ME?

RPHEUS

MELI'S A MORGAN





8-3567
MANUFACTURED BY CAPITOL RECORDS, INC. A SUBSIDIARY OF CAPITOL INDUSTRIES EMI, INC. ROLLYWOOD AND VINE STREETS. HOLLYWOOD, CALIFORMA FACTORIES JACKSONVILE. ILLINDIS.
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RICH CONTRI

Side One

EVERYTHING TO ME (Rich Contri) Westar Music (SESAC)

Produced by Dean Bailin

Side Two

SOMEWHERE IN TIME (Bob Buckley - Frank Ludwig - David Sinclair) Above Water Music (BMI) Produced by Bill Shostak/Tom Devito

Executive Producer: Barbara Moore

Management and Direction Moore Entertainment Group 11 Possum Trail, Upper Saddle River New Jersey 07458 (201) 327-3698



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MICHAEL MORALES WHO DO YOU GIVE YOUR LOVE TO?



887 743-7

WHO DO YOU GIVE YOUR LOVE TO?

1.04

(M. MORALES)

B/W

WON'T YOU COME HOME

3:10

(R. MORALES)

PRODUCED BY MICHAEL MORALES
Production Consultant: Ron Morales
Mixed by: Michael Morales, Ron Morales and Marius Perron III

From the Wing album, MICHAEL MORALES 835 810-1/4/2
Management: Shannon Vale for Benson/Vale Management, Inc.
Art Direction: M. Bays • Design: C. Thompson



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HMV TALENT CONTEST AWARD WINNER

Madna Devi Banawat Master Tej Karan Rao Master Kesarilal Gandharv

मदना देवी बनावत मास्टर तेज कर्ण राव मास्टर केसरीलाल गंधर्व

Master Ter Karan Rao



"HIS MASTER'S VOICE"

Master Kesarilal Gandharv

HMV TALENT CONTEST AWARD WINNER

मदना देवी बनावत मास्टर तेज कर्ण राव मास्टर केसरीलाल गंधर्व Madna Devi Banawat Master Tei Karan Rao Master Kesarilal Gandharv

SIDE ONE

ENGINE CHALIO CHHAK PAK इंजिन चलियो छक पक MADNA DEVI BANAWAT NIJARIA LAG JAWELI निजरया लग जावेली

MASTER TEJ KARAN RAO MUSIC: DAYAL PAWAR

SIDE TWO

MOTI DOONGRI BAJE मोती इंगरी बाजे MASTER KESARI LAL GANDHARV CHAJE BAITHO DEVARIO छाजे बेठो देवरीयो MADNA DEVI BANAWAT MASTER TEJ KARAN RAD MUSIC: DAYAL PAWAR



45 R.P.M. EXTENDED PLAY RECORD

THE GRAMOPHONE COMPANY OF INDIA LIMITED

A member of the EMI Group of Companies International leaders in music, electronics and leisure DUM DUM & INDIA Covers & Cartons



TRB-E-103 हरियारणा लोक गीत

HARYANA FOLK SONGS

45 R.P.M. Extended Play

SIDE ONE

इस फैशन ने म्हारे देश की सुन ले रूप कला तू नार

SIDE TWO

जाने वाली दरशा दिये कुण बैठी सपने के मा हुर परी

संगीत ः बी. बलसारा

गीत बाबू लाल राय

गायकः बाबु लाल खायन्व पन्ना देवी

DESIGN : B.R NAGINA

GRAMOPHONE CO. OF INDIA

टेक्स व लोकल टेक्स अनग

Sole Distributors



SIDE ONE

खेत में झोटा बाड़ दिया पहर घाघरी ओढ़ चुनरी

SIDE TWO

बाजना नाड़ दे घड़वारा चिटनी पिस्गी

SKA - 1004 45 R.P.M.



संगीत

गीत

गायक

सोहन लाल

गुलाव सिंह भारती गुलाव सिंह भारती क्स्म तनवर

SOLE DISTRIBUTORS

NEW GRAMOPHONE HOUSE CH. CH. DELHI-6

झंकार रिकार्डस कं० दिल्ली Jhankar records co. delhi

> Manufactured by: THE GRAMOPHONE CO, OF INDIA LTD, CALCUTTA

मूल्य उत्पादन कर सहित १७ रु० सेल्स टैक्स व लोकल टैक्स अलग

Printed & designed by Anil Gupta at GUPTA PRINTING PRESS DELHI-110032 Phone: 205054

Christmas |

Organ and Chimes By Robert Rheims



Moliday Treetings

#roni



The Great Stalacpipe Organ



Leland W. Sprinkle, Sr., Organist

PRESENTED BY



LURAY

VIRGINIA

HIGH FIDELITY

45 RPM

Microgroove Recording

98c

Mailed Anywhere in the U. S. - \$1.25

- 1 Introduction
- 2 A Mighty Fortress Is Our God
- 3 Beautiful Dreamer
- 4 Believe Me If All These Endearing Young Charms
- S America
- 6 Prelude In A
- 7 Minuet In A
- 8 Dance of The Blessed Spirits

The Great Stalacpipe Organ

By F. Dorothy Wood and Frances E. Wood

The music on this record is made by solid rock. It comes from The Great Stalacpipe Organ, only one of its kind in the world, in the Beautiful Caverns of Luray, Luray, Virginia. Deep in the caverns, in the walls of a large cathedral-like chamber, stalactites are played like the pipes of an organ, producing the musical tones that you hear on your record.

Stalactite after stalactite - - those stony icicles and draperies hanging from the ceiling - - have been tuned by a grinding process to concert pitch. Each one is equipped with a striking mechanism, a rubber-tipped plunger that, fired by the impulse of an electric discharge, strikes the stalactite and brings forth a musical tone.

The organ is played manually from a console - a full-fledged console with four keyboards (harmonic, cathedral, solo and echo), a pedal board, and a versatile set of couplers that make possible a wide range of effects. It is also played automatically from a prepared plastic belt in which melted holes correspond to the musical tones - a "robot organist" that duplicates in faithful detail the expression effects of the manually-played organ. This "robot" performer plays the organ daily for all visitors to the caverns.

The stalactites are in the surrounding walls, the ceiling above and in vast outlying areas of the caverns. So, the listener actually stands in the heart of the instrument to hear it play.

The organ is the work of Leland W. Sprinkle of Springfield, Virginia. Combining the roles of inventor and musician, Mr. Sprinkle not only follows electronic engineering as a profession but is a talented organist, having studied with Virgil Fox at the Peabody Conservatory of Music.

For three years he gave every possible moment of his spare time to the development of this organ to bring it to the point where it could be played as a musical instrument. With between three and four octaves complete, the organ was officially presented to the public June 7, 1957, when selections were played by Mr. Sprinkle and by the "robot organist." The occasion received wide attention in the nation's press and the instrument was named "The Great Stalacpipe Organ" by Paul Hume, distinguished music critic for the Washington Post

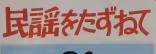
Making the recording was in itself something of an engineering feat. The microphone, like the listening audience, was centrally located and the music came in from all sides. Natural sounds, such as the splash of water dripping from stalactites, are an inevitable and interesting part of the record.

JOHN BATCHELDER, Narrator

WHITFORD L. HALL, Recording Engineer

Pressed for Luray Caverns by Columbia Custom Record Department.

MADE IN U. S. A



編 岡 黒田節 炭坑節

K065 5091



91 炭坑節 三橋美智也







●レコートを直射日光の当る所や暖房器に直い所なと 温度の高い場所に置きますとソリを 生じることがあります ●レコードを傾けて保管したり、たくさん構み重ねますと反ることか ありますのでご注意下さい ●古いレコード針のご使用は針とひを起したり音ミゾを破損したり することがありますのでご、主意下さい、

発売元・キングレコード株式会社 * ton in Franch Mind Record CO., LTD. Japan ® 1980 (ぐ)

民	K06S-5001 K06S-5002 K06S-5003 K06S-5004 K06S-5005	北海道	ソーラン節 / 北海盆明 江産追分 (前明) (木明・後明) いやさか音頭 / 道南盆明 松前ソーラン節 / 沖揚げソーラン節 北海大漁節 / 北海よされ節	三橋美智也 浜田 宴一 三橋美智也・佐藤 松子 大塚 文雄・鎌田 英一 吉沢 浩
謡を	K06S-5006 K06S-5007 K06S-5008 K06S-5009 K06S-5010 K06S-5011 K06S-5012 K06S-5013	青森	津軽じょんがら節(旧節)(新節) 津軽山唄/窯瀬の奴踊り 八戸小唄/正調倭のみ唄 十三の砂山/津軽基句 ホーハイ節/鰺ケ沢基句 津軽よされ節/津軽小原節 津軽あいや節/リンゴ節 弥三郎節/議良節	浅利 みき 一次 一次 一次 一次 一次 一次 一次 一
をたずね	K06S-5014 K06S-5015 K06S-5016 K06S-5017 K06S-5018 K06S-5019 K06S-5020 K06S-5021	秋田	秋田おばこ/始売明 新タント節/おこさ節 酒屋唄/秋田基句 ドンパン節/秋田書句 ドンパン節/秋田書明 本荘追分/秋田馬子唄 秋田追分/姉こもさ 長者の山/秋田船方節	京孫 京子·吉沢 浩 京孫 京子·吉沢 浩 京子·吉沢 京子·古沢 京子 - 上崎 悦子早坂 光枝 角田 正孝吉沢 後蔵・藤田周次郎 藤川 照夫・佐々木 玉子 小笠原浄江・田 ・エチー
ね	K06S-5022 K06S-5023 K06S-5024 K06S-5025	岩 手	外山節/南部木挽唄 沢内さんさ盆踊り/江刺甚句 南部牛追唄/南部馬方節 沢内甚句/南部よしゃれ	岩花 賢蔵 華村 純子·吉沢 浩 吉沢 浩·岩花 賢蔵 早坂 光枝·大塚 文雄
全100集	K06S-5026 K06S-5027 K06S-5028 K06S-5029 K06S-5030 K06S-5031 K06S-5032	宮城	高太郎節 / 遠島巷 0 さんさ時雨 / 長持明 夏の山唄 / 秋の山唄 宮城野盆唄 / 石投げ甚句 大漁唄い込み (遠島話句入り) / 閉上大漁節 新さんさ時雨 / 軽峨立路句 慶年こいこい節 / 文字甚句	三橋美智也・原田 直之 吉沢 浩浩 吉沢 浩浩 吉沢 玉子・吉沢 浩 森藤 涼子・吉沢
曲目	K06S-5033 K06S-5034 K06S-5035 K06S-5036 K06S-5037 K06S-5038 K06S-5039	山形	花笠音頭 / 真室川音頭 新庄節 / 紅花摘み明 あがらしゃれ / もみすり唄 庄内おばこ / 大黒舞 最上川船岬 / 新花笠音頭 蘆螺盆岬 / 長井盆岬 山形木地岬 / 山形馬子唄	三橋美智也 · 山崎 悦子 大西 正子 · 古 武田 光智也 · 古 天子 · 武田 · 光智也 · 古 天子 · 云明 · 云明 · 云明 · 云明 · 云明 · 云明 · 云明 · 云
— 皆	K06S-5040 K06S-5041 K06S-5042 K06S-5043 K06S-5044 K06S-5045	福島	相馬盆唄/新相馬節 会津磐梯山/相馬ご満返し 会津大津後/玄如節 かんちょろりん/北方二遍返し 三春甚句/磐城盆唄 大漁祝い唄(原参大漁節)/相馬流れ山	三橋美智也・吉沢 浩 ・ 古橋美智也・吉沢 浩 ・ 歌川 重雄 ・ 山崎 悦子・忠 直樹 ・ 韓岸とし子・遠藤 妙子 ・ 吉沢 浩
見	K06S-5046 K06S-5047 K06S-5048 K06S-5049	茨城栃木	機節/網のし唄 常磐皮坑節/茨城大漁節 三浜盆唄/潮来甚句 日光和梁踊り/直利音頭	福田 佑子 三橋美智也·佐藤 松子 福田 佑子·佐藤 松子 原田 直之·佐藤 松子
2	K06S-5050	群馬		保存会連中·藤堂 輝明
	12000 0000	off 100	1 - MIN (194 (197 (1974) / 1171(199) 1-94	



キングオーケストラ ** *>** 川 敏 子 ** ** 川 敏 子

へ月が出た出た △元唄>

へ酒はのめのめ

のむならば

日の本一の

この槍を

あんまり煙突が 高いので 三池炭坑の 上に出た 月が出た (ヨイヨイ)

さぞやお月さん けむたかろ (サノ ヨイヨイ)

〈以下カッコ内は略〉

夢に黄金の 花が咲く 好いて好かれて 暮らすなら 月がさし込む あばら家も なんの辛かろ 共苦労

峰の嵐か

松風か

これぞ誠の

黒田斌士

のみとるほどに のむならば

うれしがらせを 見ればきれいで あなたオームか にてもやいても 口上手 九官鳥 言うけれど 喰わりゃせぬ

爪音しるき 駒を控えて 尋ねる人の

想夫恋 聞くほどに 琴の音か

(3分24秒)

男ざかりの さまちゃんが ダイヤモンドが 意気で掘りだす 黒ダイヤ 一度来てみな この山へ 欲しいなら

(2分59秒)

(表紙の写真は田川の風治八幡神幸祭)

民 謡 山高 炭 口橋 俊 掬太郎 坑 編作 曲詩 節

美 智 静吉

<三味線>豊

キングオーケストラ

America's Newest!



JACK WASHBURN

45 RPM - STEREO

About that picture of Jack on the flip side . . . A smiling pose for the camera?? Nope, just an off-hand shot of a relaxed, happy singer --- on a great, relaxed and happy recording session . . by the way . . . his first one!!

Produced by Jak-Budd Corporation
Artist and Repetoire Elliot Lawrence
Orchestral Contractor Sandy Block
Recording Engineer Roy Smith
Cover Photo Paul N. Kammet

Orchestra and Chorus arranged and conducted by

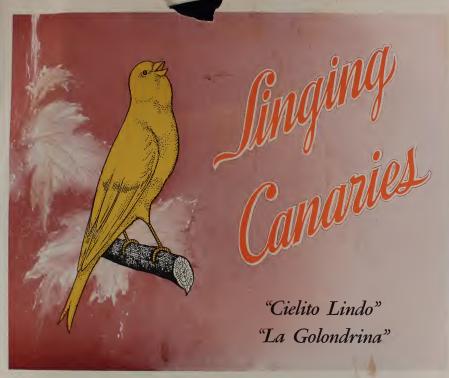
BUDDY WILLIAMS

民謡をずなて

秋田BS秋田おばこ斎藤京子始売唄吉沢浩







45 r.p.m.



RECORD #

702

Singing Canaries

"Cielito Lindo"

"La Golondrina"

"Peter Parker's Pals"

When Custom Recording Studios released a record entitled "TRAINING YOUR PARRAKEET TO TALK," it became an immediate bit and sales boomed. Featuring the recorded voice of an amazing parrakeet named "Peter Parker" and the training voice of Peters owner, the record was received with enthusiastic response and distribution soon musbroomed from coast to coast. In time there were many requests for a record with singing canaries.

Blended with the wonderful canary songs is the rich pipe organ music of Hal Pearl, recorded at the world famous Aragon ballroom, Chicago, Ill.

RECORD #800 Mynah Bird Record Repeated Phrases For Training

"Canaries are Cute, But They Can't Talk!"
"Hiya Beautiful!" (Whistle)





SAINT FRANCIS OF ASSISI



In Celebration Of The 800th Anniversary
Of His Birth

SAINT FRANCIS OF ASSISI (1182–1226)

Saint Francis was the son of a wealthy cloth merchant of the Italian city of Assisi. He was born when the age of chivalry was giving way to the age of commerce and the growth of cities. It was a time of opportunity for gain of one man over another.

One day, as he was riding, he came to a poor man who was begging on the street. He got down from his horse and gave the poor man his cloak.

From that time he proceeded to give away everything he owned and to give his life in service to the sick and the poor for the glory of God. To him it was a matter of courtesy that he never be in the presence of anyone poorer than himself.

Side One

SAINT FRANCIS

Words and music by Bill Hurlbut

Vocal: Bill Hurlbut Guitars: Bill Hurlbut David Leisner Will Keene Side Two

THE GOOD SHEPHERD

Words and music by Bill Hurlbut

Vocal: Bill Hurlbut with the children of the Stanford Memorial Church Sunday School (ages 3–7)

Guitar: Bill Hurlbut

Side One recorded at Paramount Recording Studios, Hollywood, California. Engineer: Peter Haden. Side Two recorded at Stanford Memorial Church, Stanford University. Engineer: Gary Mankin.

Cover painting by John La Plante Special thanks to Bill Cole

This record is available for a \$2.00 contibution to the Franciscans for their work with the poor. Send checks payable to the Franciscans, %Woodside Music, 302 Portola Road, Portola Valley, California 94025.

Telephone 415 851-8224.



มใจเสนอ

twallnulau That classical music

หน้า 1

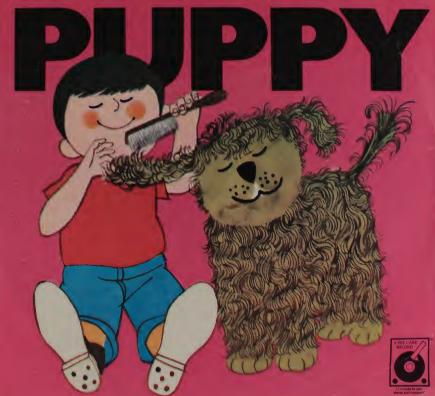
ร**ำลีนวด** (RUM SINUAN) อนงค์ ศรีไทยพันธ์ ร้อง วงคนตรีไทย ของ กรมประชาสัมพันธ์

5:20

รำมโนราห์ (RUM MANORAH)

ชาน ของ กรบประกา

The FUN and CARE of a



HOW TO RAISE A PUPPY

This record tells you all the important things you should know about the care of your puppy. Here are some key points to remember.



Your new puppy should have a place of his own—and not be allowed to run through the house.



Puppies should have their own toys to play with and chew on.



A puppy can be bathed — if you dry him well and keep him indoors after his bath.



Begin his house-breaking immediately. Scold him when he goes indoors — praise him when he goes outdoors.

Other Pet Care Records Produced by Pet Productions, Inc., 1101 State Road, Princeton, New Jersey 08540



















Chure Wali Bahn

ਚੁੜੇ ਵਾਲੀ ਬਾਂਹ

ਰਛਪਾਲ ਸਿੰਘ ਰਸੀਲਾ ਅਤੇ ਮਨਮੋਹਣ ਮੋਹਣੀ

Rachhpal Singh Rasila & Manmohan Mohini

Side One

ਚੁੜੇ ਵਾਲੀ ਬਾਹ

Chure Wali Bahn Lyric: Sardool Chouhan ਸੋਲੀਆਂ

Boliyan

Lyric: Chan Madhu Changia

Side Two

ਤੈਨੂੰ ਲੈ ਕੇ ਬੱਕਲ ਵਿੱਚ

Tenu Ley Ke Bukkal Wich Lyric: Chan Madhu Changia ਮੇਰਾ ਉਬਲੇ ਪਤੀਲੇ ਵਿੱਚ ਪਾਣੀ

Mera Uble Patile Wich Pani Lyric: Shindha Basranwanwala

Music: Bal Kishan Cover: Amalesh Dev



7EH 2150



45 R.P.M. EXTENDED PLAY RECORD



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© The Gramophone Company of India Ltd., Calcutta.



TRBE - 133

राजस्थानी लोक गीत

Rajasthani Folk Songs

45 R. M. P. Extended Play

गीतकार : बाबलाल राय

निदंशक : राम प्रसाद ग्राप

SIDE A

मेला रे यारा मजी बहुत स्रायो थाने हिबड़ा स लवाला लगाय

> गायक: बाव लाल राय व धीरा घाष

SIDE B

फागुन की रंगीली रात मत पिया ग्हारा छैच तस्वालुड़ी सामक स्वात लाख राम

गायक: बावू लाल राय व धीरा घोष



मूल्य उत्पादन कर सहित रु० १५/- सल्स टैक्स व लोकल टैक्स ग्रलग

संगीतकार - सोनह लाल

THE BRIJWANI RECORDS CO., ALWAR

BRANCH OFFICE : F-22, KRISHAN NAGAR, DELHI-110051

Sole Distributors:

NEW GRAMOPHONE HOUSE CH. CH. DELHI-6.

Manufactured by: The gramophone Co. of India Ltd., CALCUTTA

Carl & the Castaways

Steppin'
Out of
Time
Backed With
Cut of
the Cards

Carl Bonasera

odouble Bo

PRODUCED BY BILL KRUDER FOR MEHTOUR PRODUCTIONS © Carl Bonasera 1986 Engineered by Mark McLean at Sunset Recording LaGrange IL







SAAC WALL THING

POLYDOR MARKASINDA ÇIKAN DİĞER PLAKLAR

2066 160 Hey America JAMES BROWN*

2058 231 Tak Me Bak'ome / Wonderin'y SLADE

2041 221 Needles And Pins / And Your Lovels LOVE AND TEARS

2050 179 Memories / From The End Till The Beginning EARTH & FIRE

2011 055 If There's A Hell Below / The Makings Of You CURTIS MAYFIELD

2066 097 Mandrill / Warning Blues MANDRILL

POLYDOR INTERNATIONAL GMEH LISANSIYLA GRUNBERG TICARET A.Ş. TARAFINDAN İMÂL EDİLMİŞTIR.

P1972



Stereo
BMI

1977
Sea Friends Records



FROM WOMEN'S FACES Therese Edell

Grandmother Song (Therese Edell) 3:54
Holly's Waltz (Therese Edell) 1:53
Jennifer: Leah's Song (Therese Edell) 4:33
Moonflower (Annie Dinerman) 4:00
Phoenix (Natalie Waugh, Therese Edell) 2:49
The Gig Song (Betsy Lippitt) 3:55

CLARENCE (FROGMAN) HENRY POSITIVE AND WELL
LIVING IN NEW ORLEANS
AND STILL DOIN' HIS THING

AND STILL DOIN' HIS THING

CLARENCE HENRY

Produced and Directed by Michael Gentile

STEREO SR-42039 (RSD 546 A BW)



331/3 RPM SIDE 1

1. BUT I DO (Robert Guidry) 2:19 Arc Music Corp. BMI 2. SINCE | MET YOU BABY (Ivory Joe Hunter) 2:54 Progressive Music Pub. BMI

3. MOHAIR SAM (Dallas Frazier) 2:20 Acclaim Music BMI 4. BLUEBERRY HILL (Larry Stock; Al Lewis; Vincent Rose) 2:21 Chappell & Co. Inc. / Sovereign Music Corp. ASCAP 5. IS YOU IS OR IS YOU AIN'T (MY BABY) 2:46 (Billy Austin: Louis Jordan) MCA Music A Div. of MCA, Inc. ASCAP 6. CAJUN HONEY (Huey Mauex) 2:21 Crazy Caiun Music BMI



CLARENCE HENRY

Produced and Directed by Michael Gentile

STEREO SR-42039 (RSD 546 B BW)



33^{1/3} RPM SIDE 2

1. JUST BECAUSE (Lloyd Price) 3:16 Pamco Music BMI
2. TEAR DROPS (S. Thompson; S. Scott) 3:21 Armo Music BMI
3. RED SAILS IN THE SUNSET - 3:25
(Jimmy Kennedy; Hugh Williams)
Shapiro Bernstein & Co. Inc. / Peter Maurice Co. Ltd. ASCAP
4. SEND ME SOME LOVIN' - 2:29 Publ. Rights Res.
5. LET THE GOOD TIMES ROLL (Leonard Lee) 1:58
Travis Music Co. / Atlantic Music Corp. BMI
6. LITTLE GREEN FROG (Sam Taylor) 2:47
Sarc Music BMI

SOCIAL DISTORTION

33 1/3 RPM STEREO



EAS 2051 XSS 2051A

1. BALL AND CHAI (Version) 5:40 2. BALL AND CHAIN (Relt) * 4:39

M. Mass - S. McMay M. Accommon Also wantable the Epic Release: SOCIAL DISTORTION 46050* Produced by Cover decided. Produced by Social Distortion and

TRADEMARK OF CBS INC. MARCA REG.

MASTERWORKS B/

The Original Sound Track Recording

RAVI SHANKAR **CHAPPAQUA**

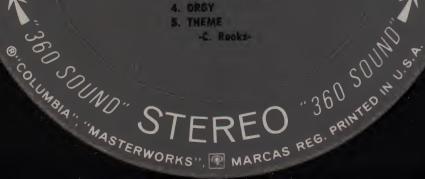
OS 3230



SIDE 2 XSM 137040



- 1. BACK TO EARTH
- 3. SWEET RUSSELL
- 4. DRGY



THE VIRGINIANS SING THE OLD COUNTRY CHURCH and Other Favorites

TSRC 1994 STEREO



33 1/3 RPM SIDE ONE

- 1. THE OLD COUNTRY CHURCH 3:36 (Sumner)
- 2. WAY DOWN DEEP IN MY SOUL 2:53 (Hunter)
- 3. THE OLD RUGGED CROSS 3:15 (Bennard/Rodeheaver)
- 4. SO HIGH
- 5. WHAT A SAVIOUR 4:30 (Dalton)

THE VIRGINIANS SING THE OLD COUNTRY CHURCH and Other Favorites

TSRC 1994 STEREO



33 1/3 RPM SIDE TWO

- 1. BEULAH LAND (Parsons) 3:28
- 2. GETTIN' READY TODAY 2:52 (Hatfield)
- 3. GOD WALKS THE DARK HILLS 3:05 (Czamikow)
- 4. WHAT HEAVEN MEANS TO ME 3:30 (Jones)
- 5. I'LL TAKE JESUS (Shelnut) 3:08

Corotes TROPE **CREATION GENESIS 1-2** SIDE 1 LD 7577 331/4 LONG PLAY **NBOP 5549** Chamber JVI.

EDUCATIONAL RECORDINGS CO., N. Y. 19

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Cocrates 7 COEOES GARDEN OF EDEN **GENESIS 2:** LD 7577 SIDE 2 **N80P 5550** 33% LONG PLAY Chamber JV.

EDUCATIONAL RECORDINGS CO., N. Y. 19

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THE MYSTERIOUS SOUNDS OF THE JAPANESE BAMBOO FLUTE

Watazumida-Shuso

SIDE



SDBR

3289

1. RINMON
2. UKIGUMO
3. AKEBONO-JISHI
4. MUSASHI NO SHIRABE

POSO PLENUE OF THE STARS CONCOURSE LEVEL. CENTURY CHAIL STARS CONCOURSE LEVEL.



THE MYSTERIOUS SOUNDS OF THE JAPANESE BAMBOO FLUTE

Watazumida-Shuso

SIDE 2



SDBR 3289

1. DAI-BOSATSU

2. SHIN-GETSU

3. NEZASA NO SHIRABE

4. NETORI

5. KYOREI

THE STARS · CONCOURSE LEVEL. CHMINAT CHAINER

KEF OVER MIAMI

AR-3170 A

SIDE ONE

- 1. Eestemen Babajeem (5:10)
 - 2. Kadifey (4:40)
 - 3. Seero Yerk (4:10)
- 4. Baghjelerde Gazareem (4:56)

KEF OVER MIAMI

AR-3170-B

SIDE TWO

- 1. Agh Eem Anoush Yar (3:10)
 - 2. Mini-Mini (4:15)
 - 3. Kashlarum (3:53)
 - 4. Her Sabah (4:40)
 - 5. Oudi-Oyun Havasi (3:15)

THE GOSPEL BUILDERS QUARTET GOD BLESS AMERICA

GB-5365 SIDE ONE STEREO

Recorded By Mark Five Studios Greenville, South Carolina U. S. A.

MEET ME OVER ON THE OTHER SIDE 2:23
JESUS IS MINE 2:20
I CAN'T EVEN WALK WITHOUT YOU
HOLDING MY HAND 2:53
NEXT TIME THAT YOU SEE ME 1:47
AMERICAN TRILOGY 2:35

THE GOSPEL BUILDERS QUARTET GOD BLESS AMERICA

G8-5365 SIDE TWO STEREO

Recorded By Mark Five Studios Greenville, South Carolina U. S. A.

WHEN JESUS COMES IN THE CLOUDS 2:20 BECAUSE HE LIVES 2:52 GUIDE MY FEET 2:06 J SAW THE MAN 2:51 SING THE GLORY DOWN 2:09

331/3 rpm



CHAP AV 026

STEREO
© Chappell Music Ltd

THEMES AND UNDERSCORES

1. CLAPHAPPY A. 2'47" 2. CLAPHAPPY B. 2'47" 3. BASSICS 2'41" 4. MYSTIC DREAM A. 3'32" 5. MYSTIC DREAM B. 3'32" 6. PUNCTUATION A. 2'51"
7. PUNCTUATION B. 2'51" 8. SPIRAL 2'51"
JINGLES — all 30" in length 9. CLAPHAPPY A. 10. CLAPHAPPY B.
11. BASSICS 12. MYSTIC DREAM A. 13. MYSTIC DREAM B.
14. PUNCTUATION A. 15. PUNCTUATION B. 16. SPIRAL
All tracks by Wolfgang Käjer except
side 2, PHASORS by Per Nielsen

14. PUNCTUATION A. 15. PUNCTUATION B. 16. SPIRAL
All tracks by Wolfgang Käjer except
side 2, PHASORS by Per Nielsen

33½ rpm



CHAP AV 026

STEREO
© Chappell Music Ltd

THEMES AND UNDERSCORES

1. STRIKER 3'08" 2. FIELDFORCE 3'04" 3. EUROTRADE 2'48" 4. UP AND AWAY B. 2'29" 5. LEGENDS 5'09" 6. INDUSTRIAL MUSCLE B. 2'50"
7. PHASORS 1'53" 8. AS LIGHT AS AIR 2'00"
JINGLES — all 30" in length 9. STRIKER 10. FIELDFORCE
11. EUROTRADE 12. UP AND AWAY B. 13. LEGENDS 14. INDUSTRIAL MUSCLE B. 15. PHASORS 16. AS LIGHT AS AIR

All tracks by Wolfgang Käfer except side 2, PHASORS by Per Nielsen

All tracks by Wolfgang Käfer except side 2, PHASORS by Per Nielsen

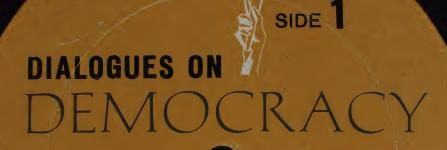
2 SMASH HITS FROM THE "BEVERLY HILLS COP"

SOUNDTRACK

NEW ATTITUDE
(EXTENDED VERSION)
by Patti LaBelle
AXEL F

(EXTENDED VERSION) by Harold Faltermeyer

MCA-23534



CONVENTIONS AND CAMPAIGNS

Actual speeches, campaign sounds and songs from 20th century political history

PIGET ELECTRIC PUBLIC AFFAIRS PRODUCTION

NESTERN ELECTRIC COMPANY. INC.:



XTV 95212

THE MEANING OF FREEDOM

A discussion of our democracy and opposing systems by

Professor

SIDNEY HOOK

PROPULTION

SIDNEY HOOK

PROPULTION

PARKET PUBLIC AFFAIRS PROPULTION

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1964 WESTERN ELECTRIC COMPANY. INC.

BLACKHOLE BOOGIE

Postry Written and Resited: HORUK GLASGOW

1 drink silence	:40
2 ring cycle	2:23
3 ouckoo & grandfather clocks	135
	2:36
5 Alcibiades	1:30

BG	000	
STE	RE	

Side A 33 RPM

desert fox	3:09
salad freak	1:15
Arlington Cemetery	3:47
got nowhere to hide	1:12
occult orgasm	2:58
	1:08
shmuel	1:45
	2:00

BLACKHOLE BOOGIE

Poetry Written and Recited: BORUK GLASGOW

	he	:40
2	lubricating mema	3:39
	organe bicycle	4:08
	n.y. natural	1:35
	mask	1:35

BG 0606-B	
STEREO	

Side B 33 RPM

6	urban antelope	2:43
	lumberjack poet	1:15
8	eddie my lave	2:14
9	psalm of the male sperm	2:32
10	to know him is to love him	2:20
	solo for a solo	:27
	today yawah	



Robbie Gass with On Wings of Song
Trust in Love

Trust in Love

FR 148 **STEREO**



SIDE A

- 1. Welcome to This World 3:26
- 2. As A Child 6:16

4. I Honor You

5. Raise Your Eyes 5:52

All songs by Robbie Gass, Pleiades Music/BMI

1981 Spring Hill Music

1975 PHILO RECORDS INC. THE BARN N. FERRISBURG

Robbie Gass with On Wings of Song
Trust in Love

FR 148 **STEREO**



SIDE B

- 1. Hunger 1:34
- 2. Goodbye Old Friends 4:35

2. Goodbye Old Friends 4:35

3. In All Things 5:22

4. Opening the Heart 5:00

5. Trust in Love 4:58

Plant Songs by Robbie Gass, Pleiades Music/BMI

1935 PHILO RECORDS INC. THE BARN N. FERRISHURG.





SEQUENCE OF EARLIER HEAVEN

Side One (24'35'')

1. EAST WIND (1981), for amplified recorder and four soundtracks PROC 10'55"

Peter Hannan, recorder

2. NIGHTWATCH (1982), for solo marimba and four soundtracks PROC 13'27"

Russell Hartenberger, marimba



SEQUENCE OF EARLIER HEAVEN

Side Two (20'20")

- 1. WAVE EDGE (1983), for four computer-synthesized soundtracks PROC 9'15"
- 2. SOLAR ELLIPSE (1984-85), for four computer-synthesized soundtracks PROC 10'50"



DAVID KEANE: AURORA



ELECTROACOUSTIC TONE POEMS THE PLAY OF COLOURS AND TEXTURES IN AIR . . . ON STONE . . . IN WATER

Side One (21:08)

1. LA AURORA ESTRELLADA (1985) CAPAC 10:15

2. ELEKTRONIKUS MOZAIK (1984) CAPAC 10:43



DAVID KEANE: AURORA



ELECTROACOUSTIC TONE POEMS THE PLAY OF COLOURS AND TEXTURES IN AIR . . . ON STONE . . . IN WATER

Side Two

1. LA CASCADE ENCHANTEE (1982) CAPAC 24:04

Long Playing Non-Breakable Micro Groove 331/3 RPM
© 1978 Folkways Records & Service Corp.

GAMBIA'S MUSIC - I / LA MUSIQUE DE LA GAMBIE - I GAMBIAS MUSIK - I

recorded and produced by Marc D. Pevar introductory notes by Susan Gunn Pevar

SIDE I



FE 4521 A

1. Kullio, Part I. Socializing and entertainment: "Alifa Yaya" performed by Salung Kuiyate and Jali Kabele Jobate on balo, with female vocalist. Mandinka. (3:20)

- 2. **Kullio**, Part II. Name and announcement and group prayer. Mandinka and Arabic. (4:32)
- 3. "Yo maruo ka la jula" and "Son-song soko li so."
 Women vocalists accompanying themselves with neolu.
 Mandinka. (11:25)
 - 4. Waiting for supper: a small boy sings to himself.

 Mandinka. (2:00)

Long Playing Non-Breakable Micro Groove 331/3 RPM

GAMBIA'S MUSIC - I / LA MUSIQUE DE LA GAMBIE - I
GAMBIAS MUSIK - I

recorded and produced by Marc D. Pevar introductory notes by Susan Gunn Pevar

SIDE II



FE 4521 B

5. Tama solo by Usman Sene. Wolof. (6:45)

6. Ramadan: evening prayer on the Konte compound. Arabic. (9:05)

7. Heralding the Feast Day after Ramadan. Balo, tantango, bells, neo.
Jalonka. (5:33)

© 1978 Folkways Records & Service Corp. 43 West 61st Street, NY, NY 10023 USA

Long Playing Non-Breakable Micro Groove 331/3 RPM

GAMBIA'S MUSIC-I / LA MUSIQUE DE LA GAMBIE-I GAMBIAS MUSIK-I

recorded and produced by Marc D. Pevar introductory notes by Susan Gunn Pevar

SIDE III



FE 4521 C

- 8. "Sabu Nyima". Bai Konte on kora, accompanied by male vocalists and female vocalists playing neolu.

 Mandinka. (3:14)
 - 9. "Bibi" Three male vocalists accompanied by simbingo. Jola. (3:14)
- 10. "Bakari Ba", "Sirifo Sidi", and "Jimaro Sose."
 Bai Konte plays kora and sings, accompanied by one male and one female vocalist.

 Mandinka. (13:30)

Long Playing Non-Breakable Micro Groove 331/3 RPM
© 1978 Folkways Records & Service Corp.

GAMBIA'S MUSIC - I / LA MUSIQUE DE LA GAMBIE - I GAMBIAS MUSIK - I

recorded and produced by Marc D. Pevar introductory notes by Susan Gunn Pevar

SIDE IV



FE 4521 D

- 11. "Jata di' ke kana kasi", "Mambuna Bojang", and "Sidi Baba." Susaa solos by Ibrahima Nyas.

 Mandinka. (7:33)
- 12. "Ma Sane Sise". Susaa solo by Ibrahima Nyas. Mandinka. (6:21)
- 13. Children laugh, talk, drum on tin can. Wolof. (1:38)
- 14. "Fode Kaba". Tourist ensemble: Bai Konte on kora, Salung Kuiyate on balo, Usman Sene on tama, Ibrahima Nyas on susaa.

 Mandinga. (6:51)

PAN RECORDER OF PLASTICS CO., NEWARK, N. J. C.

45

PPM



ON-BREAKABLE ith Normal Use)



FELIX AND HIS FRIENDS

Narrated by Ken Roberts Written & Produced by Don Cope with the Peter Pan Orch. & Chorus

45-536-A

RECOUNTINETIC PLASTICS CO., NEWARK, N. Y.C.

45

RPM



NON-BREAKAGLE (with Normal Use)



FELIX AND HIS FRIENDS

Narrated by Ken Roberts Written & Produced by Don Cope with the Peter Pan Orchestra & Chorus

45-536-B

Brandywine

7/86

Produced by Rick Shaw, Ron Shaw & Tommy Goodman



:05

BWS-1001 SIDE A Cherry Lane Music, ASCAP 4:00

FADE

THE DAY THE TALL SHIPS CAME
(Rick Shaw)

THE BRANDYWINE SINGERS

The Shaw Brothers & Les Clark

MADE INUSA OB 1978 BRANDYWINE RECORDS BOX 413.0URHAM NH

Brandywine Records

Produced by Rick Shaw, Ron Shaw & Tommy Goodman



STEREO BWS-1001 SIDE B Cherry Lane Music, ASCAP 4:37

THE GIRLS OF AMSTERDAM (Ron Shaw)

THE BRANDYWINE SINGERS

The Shaw Brothers & Les Clark

MADE INUSA CO 1978 BRANDYWINE RECORDS BOX 413 DURNAM FIN



18.0

@1986 Capitol Records, inc.

STEREO

B-5567 99995A

> (from the LP "DO ME BASY" ST-12-34

ASCAP

TIME 4:20

Produced by Lesette Wilson & Mell'sa Morgan for Orpheus Productions

Executive
Producers
Beau Huggins
& Don
Grierson
lixed

ov Lesette Vilson & ≥ock Vaz

MELISA MORGAN DO YOUS ILL LOVE MET

MARCA REG . ALL RIGHTS

@1986 Capitol

STEREO

8-5567 99995B

(from

Fuss Music-

TIME Wilson & Meli'sa Morgan for Orphelis Productions. Producers & Don

Edited by

MELI'SA MORGAN

· MARCA REG . ALL RIGHTS



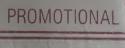
RECORDS



M-1002-A

A Redlight Production

SIDE A



45 RPM

Westar Music (SESAC)

Time: 4:36



RICH CONT. Prod. By Dean Bailin Exec. Prod. Barbara Moore



RECORDS



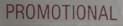
STEREO

M-1002-B

A Redlight Production

SIDE B

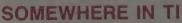
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45 RPM

Above Water Music (BMI)

Time: 3:29



(Bob Buckly, Fran.

RICH CONT.

Prod. By Tommy DeVito / Bill Shostak

Exec. Prod. Barbara Moore









WHO DO YOU GIVE YOUR LOVE TO?

(M. Morales) From the Wing album 422 835 810-1

"MICHAEL MORALES"

MICHAEL MORALES

D 1986 PolyGram Records, inc

810 SEVENTH AVENUE MEMORALES

10 SEVENTH AVENUE MEMORALES

10 SEVENTH AVENUE MEMORALES





WON'T. YOU COME HOME

(R. Morales) From the Wing CD 422 835 810-2

MICHAEL MORALES

MICHAEL MORALES

1988 PolyGram Records, Inc.

810 SEVENTH AVENUE REPORTS

1988 POLYGRAM RECORDS INC.



7EPE. 2408

The Gramophone Co. of India Ltd.

HMV TALENT CONTEST AWARD WINNER ENGINE CHALIO CHHAK PAK NIJARIA LAG JAWEL िनजरीया लाग जावेली MASTER TEL BANAWAT KARAN RAO

MADE IN INDIA



REGD. TRADE MARK OF THE GRAMOPHONE CO., LTD.

45 R.P.M.

TIN.

22199

APPHONE CO. OF INDIA LTO. ALL RIGHTS OF THE MANUE RAIASTHAN **FOLK** SIDE TWO

Lyric: Master Tei Karan Rao EXTENDED FLAY

> 7EPE. 2408

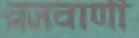
P) 1976

Music Dayal Pawar

The Gramophone Co. of India Ltd.

HMV TALENT CONTEST AWARD WINNER MOTI DOONGRI BAJE CHAJE BAITHO DEVARIO MASTER KESARI LAL GANDHARV BANAWAT & MASTER TEL KARAN RAO

MADE IN INDIA.



45 R.P.M.

7TJE. 25341

SIDE TWO

रिकाडस

PLAY

TRBE. 103

जाने वाली दरस दिथे कुण बैठो सपने के माँ हूर परी गायक:- बाबुलाल राम संगीत:- प्रवीर मजुमदार



अजिल्लामा

45 R.P.M.

7TJE. 25340

SIDE ONE हरियाणा लोक गीत् रिकार्जा

EXTENDED PLAY.

TRBE, 103

इस फैरान ने ग्हारे देश की' गायक:- बाबुनाल राय सुन ने रूप कला तू नार गायिका:- पन्ना देवी व बाबुनाल राय संगीत:- वी. बानसारा नेखक:- बाबुनाल राय



45 R.P.M.

7TJE. 25341

SIDE TWO

Replied

PLAY

TRBE. 103

जाने वाली दरस दिथे कुण बैठी सपने के माँ हूर परी गायक:- बाबुलाल राम संगीत:- प्रवीर मजुमदार





Merry Christmas Carols

High Fidelity
ORGAN
GARAGE
EXTENDED PLAY
45 R.P.M.

High Fidelity CHIMES 日記章章章章 ROBERT RHEIMS

Adeste Fideles
O Come All He Faithful
Nork! The Herald Angels Sing
Away In A Manger
301-A



High Fidelity
ORGAN
ORGAN
ORGAN
ORGAN
ORGAN
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High Fidelity CHIMES 了智可思考者。 ROBERT RHEIMS

First Noel Joy Co The Morlo I'm Dreaming Of A Phite Christmus 301-8

THE GREAT STALACPIPE ORGAN IN THE BEAUTIFUL CAVERNS OF LURAY, VA.

SIDE 1

Introduction

1. A Mighty Fortress Is Our God

- Luther

2. Beautiful Dreamer

arr. Sprinkle

— Foster



LC 200 ZTSP 144979

4. America arr. C. T. Chapman — Carey

3. Believe Me If All Those Endearing Young Charms

arr. Sprinkle

— Irish Air

LELAND W. SPRINKLE, organist JOHN BATCHELDER, narrator

WHITFORD L. HALL Recording Engineer

THE GREAT STALACPIPE ORGAN IN THE BEAUTIFUL CAVERNS of LURAY, VA.

SIDE 2

- Prelude in A
 Chopin
- 2. Minuet in A

 Boccherini



LC 200 ZTSP 144980

3. Dance of the Blessed Spirits
— Gluck

LELAND W. SPRINKLE, organist JOHN BATCHELDER, narrator

WHITFORD L. HALL Recording Engineer



STEREO

45RPM

K06S-5091

(SF-4521) P1980

黒田節(福岡)

TIME 3:24 山口俊郎·編曲



唄:三橋美智也

琴:米川敏子

キングオーケストラ

WPSAX GTJ. 03 GHOJ3R JUNY 78 JUN

TIME 2:59 高橋掬太郎·作詩 山口俊郎·編曲



^{唄 ·}三橋美智也

三味線:豊吉,豊静キングオーケストラ

KING

KING

STEREO

45RPM

K06S-5091

(SF-4522) J ®1980



WHAT ALL OF DECORE SHIM IS TANK OFF

A STATE OF THE STA

MERION RECORDS

2328

Malvern Music Co. (ASCAP) Time: 2:38 STEREO JW-101

MAYBE
(Brooks & Philson)
IACK WASHRIIR

Arr. & Cond. by Buddy Williams

MERION RECORDS

2328

Elloit Music Co., Inc. (ASCAP) Time: 2:35 STEREO JW-102 A JAK-BUDD Prod

AFTER THE CIRCUS

(Greer & Williams)

JACK & Cond pa

Arr. & Cond. by Buddy Williams



STEREOPHONIC

民

BS-5614

田 ば (秋田)



KING RECORDS

STEREO PHONIC

民

謡

45 R.P.M.

BS-5614

飴

売 唄 (秋田)

(山口俊郎編曲)

三味線:藤本琇丈,藤本琇也

鳴りもの:山田鶴二,四 キングオーケストラ

PROHIBITED (SF 4368)

AUTHORS

WHILEIRES

COPYING THE

ECORD



702

Cara A 45 R. P. M

SINGING CANARIES

" CIELITO LINDO





702

Cara B 45 R. P. M.

SINGING CANARIES

" LA GOLONDRINA "





Woodside

STEREO WR 001

(P) (C) Bill Hurlbut

SIDE ONE 331/3 RPM

Time: 4:39 ASCAP

SAINT FRANCIS

Words and Music by Bill Hurlbut

WOODSIDE MUSIC 302 PORTOLA ROAD PORTOLA VALLEY, CA. 94025

Woodside

STEREO WR 001

(P) (C) Bill Hurlbut



SIDE TWO 331/3 RPM

Time: 3:09

THE GOOD SHEPHERD

Words and Music by Bill Hurlbut
With the children of the
Stanford Memorial Church Sunday School

WOODSIDE MUSIC 302 PORTOLA ROAD PORTOLA VALLEY, CA. 94025



MTM 260



STEREO

หนา 1

5751137 5;20

RUM SINUAN อนงค์ ศรีไทยพันธุ์ ร้อง



MTM 260



STEREO

หน้า 2

513174511 6:55

RUM MANORAH

วงคนตรี กรมประชาสัมพันธ์ บรรเลง

THE FUN & CARE OF A PUPPY

PET 101 SIDE 1

45 RPM EXTENDED PLAY



COPYRIGHT 1969-70

PET PRODUCTIONS, INC.

PET PRODUCTIONS, INC. PRINCETON, N.J.

PRINTED IN U.S.A.

THE FUN & CARE OF A PUPPY

PET 101 SIDE 2

> 45 RPM EXTENDED PLAY



B COPYRIGHT 1969-70

PET PRODUCTIONS, INC.

PET PRODUCTIONS, INC. PRINCETON, N.J.

PRINTED IN U.S.A.





MANMOHAN MOHINI

MUSIC . K S. NARULA

REGD. TRADE MARK OF THE GRAMOPHONE CO., LTD.

Copyright Owner and Manufacturer; The Gramophone Co. of India Ltd. 5, Old Court House Street, Calentra—700001

45-R.P.M.

7TJN. 22777

(51–946) 1

PUNJABI FOLK

GRAMOPHONE CO., LTD.

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EXTER MANCE BROADCASTING AND COPYING OF THIS RECORD PROMERTS



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CO OF INDIA LTD. ALL RIGHTS OF THE MAIN 45-R.P.M. 7TIN, 22778 (51 - 947)PUNJABI

FOLK



Extended Play 7EPE, 2150

P 1985

Ofiginal sound recording made by The Gramophone Co. of India Ltd.

ਤੈਨੰ ਲੈ ਕੇ ਬੱਕਲ ਵਿੱਚ

ਮੇਰਾ ਉਬਲੇ ਪਤੀਲੇ ਵਿੱਚ ਪਾਣੀ

TENU LEY KE BUKKAL WICH

MERA UBLE PATILE WICH PANI

Lyric; Chan Madhu Changia Lyric: Shindha Basranwanwala

RACHHPAL SINGH RASILA & MANMOHAN MOHINI

MUSIC: K.S. NARULA

MADE IN INDIA



45 R.P.M. 7TJE. 25649

राजस्थानी लोक गौत

मेला रे थारी मजी बहुत आयो मत पियोम हारा छल तमाकूडी

लेखक: बाबुसाल राय संगीतकार: सोश्नलाल

गायक : बाबुलाल राय एण्ड घी राघीस

निर्देशक : राम प्रसाद आये

TRBE-133

Side One



45 R.P.M. 7TJE, 25650

राजस्थानी लोक गोत

TRBE-133 Side Two फागन की रगीली रात आड साजन होली रे थाने हिवाडा से नेवा ला लगाये धूगटतो छोलो लेखक: वाबुलाल राय संगीत: सोइनलाल गायक: बावुलाल राय एण्ड घी राघीस निर्देशक : राम प्रसाद आयँ

PLAY

o double Bores

© 1986 Carl Bonasera

> STEREO BB-001

a Mehtour Production SIDE A

> TIME 3:06

STEPPIN' OUT OF TIME (Carl Bonasera)

CARL & the CASTAWAYS

Produced by Bill Kruder
Recorded at Sunset Recording, LaGrange, IL
From the Full-Length Cassette
"CUT OF THE CARDS"

double **RECORDS**

© 1986 Carl Bonasera

> **STEREO BB-001**

a Mehtour Production SIDE AA

> TIME 3:59

CUT OF THE CARDS

(Carl Bonasera)

CARL & the CASTAWAYS

Produced by Bill Kruder

Recorded at Sunset Recording, LaGrange, IL From the Full-Length Cassette

"CUT OF THE CARDS"





POLYDOR INTERNATIONAL GMS LISANSIYLA GRÜMBERG TIC A. S. TARAFINDAN İMAL ETTIRILMIŞTIR.

14 THIMIMIMIAN

AL SERVICE

GEMA

SADYODA YAYIA

2025 092 - 2

Records, Memphis

2025 092

ELLIE'S LOVE THEME 3'15

(Isaac Hayes)

Control of the last of the las Isaac Hayes Produced by Isaac Hayes BIG RED FEVER ATTACK
(Tom Larson, Mike Lyons)
Produced by Tom Larson
at Mastertrax Studio Lincoln, NE

MAD MIKE

68507

ALL FIG.



Voices In Vital America

Words And Music By Lance Lindsay

D. J. Not For Sale P.O.D.J. 1873 A

® 1973Voices inVital AmericaTime 2:30

Arranged by Bruce Miller

WAKE UP AMERICA

LANCE LINDSAY

and
THE GLENDALE COLLEGE
CHOIR

Voices In Vital America

Words And Music By Lance Lindsay

D. J. **Not For Sale**



P.O.D.T. 1873 B

Vital America

Time 3:32 Arranged By

Bruce Miller

HOW DO YOU TELL A SMALL BOY

LANCE LINDSAY

TEMPRE

RECORDS

SIDE A

Harry Coombs &
Gerald Levert
Recorded & Mixed at:
Sigma Sound Studios

Mastered at: Frankford/Wayne Mastering Labs Phila., Pa

Phila., Pa.

#5505 STEREO 45 APM

Time: 4:04

Published By: We Music,

Fergulit Music, BMI

We Music, 1984

Tempre Records,

"I'M STILL"
(G. Levert, E. Levert)
LEVERT

TEMPRE

RECORDS

SIDE B

Produced by: M. Rose, E. Levert & W. Williams

Recorded at: Cleveland, Ohio

Mixed at: Sigma Sound Studios

Phila., Pa.
Mastered at:
Frankford/Wayne

Mastering Labs Phila., Pa. #5505 STEREO

45 RPM

Time: 3:36

Publishers:

We Music, Ferncliff Music, BMI

© We Music, 1984

© Tempre Records, 1984

"I WANT TOO"
(M. Gordon)
LEVERT

SIDE 1

DEMONSTRATION RECORD

Narration of Course Excerpts by Nina Tucker

RGC-D



331/3 RPM

THE "QUICK-LEARN" READING SYSTEM USING PHONICS RECORDS

© 1962
Reading Guidance Center
1038 S. La Brea Avenue
Los Angeles 19, California



PECORDINGS



SOMEONE TO CARE

TOTAL TOTAL

Lamin John Ch

FOX

KE 344-1

HE'S COMING SOOK

Alexa

DAY AND ACCO MOVER

Court Oles, many

DOLLY EL

3026 Glenhurst St., W. Covina, CA 91792, (213) 693-8268

Dolly El Publishing BMI

P Copyright 1984

DER 121543-B STEREO

Time 3:06

THE TOILET SONG
(W. O'Neill)

WILLIAM JAMES



A SIDE Publisher: Alan Cartee Music BMI Time 2:17



G101-A Produced By: Nelson Larkin, Alan Cartee (For Cartee Music Corp.)

Copy



LET MY FINGERS DO THE WALKING (I'M YOUR TELEPHONE IVIAIV)

(Ava Aldridge, Alan Cartee)

Notion ALAN CARTEE

Noshville'

Noshville'

Alan Cartee



B SIDE Publisher: Alan Cartee Music BMI



G101-B Produced By: Alan Cartee (For Cartee Music Corp.)

Copy

TWENTY-FIVE WOMEN (Ava Aldridge/Sue Richards/Alan Cartee)

ALAN CARTEE

Notion Wide Sound — P.O. Box 23262 — Noshville.



AGIC A RECOR

A-1180

P1980 Patterson/Pults **Productions**



STERE®

Produced by Bill Wade (37192)

Bob Pults

MIDNIGHT CANDLELIGHT

(Patterson/Pults) BMI-2:35

KEYS (ON THE BLUE OCEAN)

(Lyrics: R.A. Pults, Music: Patterson/Pults) BMI-2:14

Magic Rat Records - 1423 Richmond Ave. Houston.



MAGIC RECORD

B-1180

(P)1980 Patterson/Pults **Productions**

Bob Pults

STERE®

Produced by **Bill Wade** (37192)

TELL ME AGAIN (HOW YOU FEEL)
(R.A. Pults) BMI-2:36

THE LOVE I FEEL FOR YOU

(Patterson/Pults) BMI-1:40

SUMMER DAZE

Magic Rat Records - 1423 Richmond Ave - Houston

LITTLE DARLE

MAYHEIII MUBIC CO.

> BMI-1:55 Arranged by Buddy Spicher





MY WORST IS THE BEST

(J. Paycheck-A. Mayhew)

Billy Joe Mc Callister

Billy You McCallister

PRODUCT OF LITTLE DARLIN' CORPORATION



THESE THINGS I'M N

(J. Paycheck-A. Mayhew)

Billy Joe Mc Callister Billy Goe McCallister

ARODUCT OF LITTLE DARLIN' CORPORATION



45

I-123-A

R.I. 62379 Inda Perúana

STEREO

73-123

Cumbia

La Balacera

(Adrián Velásquez R.)

Conjunto: Sabor a Koko

PRODUCTO DE MODES PARA CANALISTE S. A. LIMA - S. & DE FIECUCION SUBJECT A KITALI SETA



45

I-123-B

R.I. 62379 Ind. Peruana 73-123

Guaracha

Cariñito

(Adrián Velásquez R.) Conjunto: Sabor a Koko

PRADISCOCRAFICA SATELITE S. A. LIMA-PEP DE EIECUCION PUBLICA Y REPUBLIRA BACALOFF

BALKAN-ARTS

Folk Dances Of East Serbia

MK 2H 45 RPM BA 1002



24

Side A
All rights
reserved
Copyright
Martin Koenig
Feb. 1969

ORA

Recorded in Yugoslavia

SIA West 110 Street #33 N. Y. 10025

BACALOFF

BALKAN-ARTS

Folk Dances Of East Serbia

MK 2H 45 RPM BA 1003



Side B
All rights
reserved
Copyright
Martin Koenig
Feb. 1969

YUTA

Recorded in Yugoslavia 514 by Martin Koenig West 110 Street #33 N. Y. 10025



1607-A



45 RPM Mazucamba

LA MAZUCAMBA

(Orlando de la Rosa)

EL GRAN COMBO

693 to the American St. by GEMA RECORDS CORP.

10 th American St. by GEMA RECORDS CORP. 693 10th. Ave. N.Y.C. N.Y. JU2-4943



1607-B

45 RPM Jala Jala

GRAN COMBO JALA-JALA

(Roberto Roena)

EL GRAN COMBO

693 10th A Dist. by GEMA RECORDS

10th A Dist. by GEMA RECORDS 693 10th. Ave. N.Y.C. N.Y. JU2. 4943

JOE GIBBS



W 227 A

KEN PARKER

THE DYNAMIC KEN PARKER

JOE GIBBS



W 227 B

KEN PARKER
THE DYNAMIC KEN PARKER



หนา

45 RPM

แสงทอง

หยุดเสียใจไว้ที่ฉัน ชังงาลย์ ร้อง 6800 ชังวาลย์ โทร. 46800



หนา

45 RPM

ผู้หญิงบ้ายแดง ชัชชัย ชัชวาลย์ ร้อง 681087



คำร้อง-ทำนอง สชาติ เทียนทอง ประยงค์ ชื่นเข็น แยกเสียง

้ ขีเมาสำนึกบาป

สุชาติ เทียนทอง ขับร้อง



หน้า 2

45 RPM

คำร้อง-ทำนอง สุชาติ เทียนทอง ประยงค์ ชื่นเย็น แยกเสียง

กอดขวดร้องให้

สุชาดิ เทียนทอง ขับร้อง



ี ฉลอง ภู่ส่ว่าง

enstable 247/11

แยกเสียง

ญีนคร โพร 62816







MR-666

45 EP

11111 2

STEREO

- 1. แพ้ผิวขาว
- โลกแสนเช็ง

เศรษฐา ศระฉายา ร้อง

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MN 96

คารอง-ทานอง

นักพิณพาทย์ สมบุต แยกเสียง

อดีตรักเวียงจันหรื

ศรเพชร ศรสุพรรณ ขับร้อง





บรษท สหแผนเสยง-เทป จากด

จัดจำหน่าย

mula | STEREO

คำร้อง-ทำนอง วัฒนา พรอนันต์ 45 RPM

สมัคร วงศ์สาโรจน์ เรียบเรียง ๆ

แม่คนปากหวาน

ภูมินทร์ อินทพันธ์ ขับร้อง



บรษท สหแผนเสียง เทป จากต

จัดจำหน่าย

MUI 2 STEREO

คาร้อง-ทำนอง สามชัย-สถิตย์พงษ์ 45 RPM

ประยงค์ ชนเยน เรียบเรียง ๆ

BENN PUBL

ควงเคือน เค็นอุดร









Rama Music (BMI)



Time 2:15

DEAD PIGEON

(Nestor Lebonte)

LEBONTE

Produced by James Thaynes

SOR-113

Empire Songs (ASCAP)

SOUNDTRACK #9

(Nick Therry)

LEBONTE

Produced by James Thaynes

SOR-114



เพลง ควงใจ

กำร้อง-ทำนองโดย: สง่า อารัมภีร ขับร้องโดย: สวลี ผกาพันธ์ วงดนตรี ฟรังโก้ ทอมเบสต้า



เพลง เพชรตคเพชร

กำร้อง-ทำนองโดย: สุรพล โทณวนิก ขับร้องโดย: คณะสุเทพโชว์ วงคนครี ซิลเวอร์แซลค์



RP 3107



2634

ศรีธนหลงป่า bisco

เทพพร เพชรอุบล ร้อง คำร้อง-ทำนอง เทพพร เพชรอุบล



RP 3107



2626

กลับเถิดคำผอง

สรเพชร ภิญโญ ร**้อง** คำร้อง–ทำนอง สรเพชร ภิญโญ

RAKER'S

Production

SPOUG - A - RAMA
(Ricardo Codogan)

RISING TIDE
formerly Cinnamon Suns
arr. by Ricardo Cadogan

STRAKER RECORDS INC. AT 9

GS 213 A

Made in USA

RAKER'S RECORDS

G. Straker Production



GS 213 B

Made in USA

THE SNAP





STEREO 45 RPM © @1985 SNAP - 1A TIME: 3:56

SHE KNOWS ALL ABOUT LOVE

(Greg Johnston)

Produced by: THE SNAP

THE SNAP





STEREO **45 RPM** @ @1986 SNAP - 1B

TIME: 3:18

I BELIEVE IT'S TIME

(Ben LeRoy)

Produced by: THE SNAP



Producer: Gary Simpkins Co-Producer: Joe Cueto



G-G-E-002A

From the album: Chasing This Dream by Cosmopolitan Time: 3:27

TIGHTEN UP HE SAID

(G. Simpkins, G. Simpkins III, Joe Cueto) Published by G-Group Enterprises. ASCAP

featuring DAVIDO LYN JENKINS

Marketed by G-Group Enterprises Phone: (213) 733-0638 G-Group Enterprises

Producer: Gary Simpkins



G-G-E-002B

Time: 2:40

WHEN YOUR BEST AIN'T GOOD ENOUGH

(G. Simpkins, O. Hyde, G. Jassick)
Published by G-Group Enterprises, ASCAP

featuring DAVIDO LYN JENKINS

Marketed by G-Group Enterprises Phone: (213) 733-0638 JEARLY



55-180 45 RPM MINI STEREO

- 1. สิ้นกลิ่นดิน(โอมยง) ผลงาน อิสอาริย์ ขับร้อง วินัย พันธุรักษ์
- 2. ไม่ลืมกลิ่นดิน (โอบยง) ผลงาน ว.วัชญาบ ขับร้อง วูนิดา บภาพร



- 1. **O.K.ที่วี๊ก** จังหวะโซล ผลงาน อิสอารีย์ ขันธุอง วินัย พันธุรักษ์
- 2. O.K.ที่5ัก จังหวะโซล ผลงาน อิสอารีย์ ขับร้อง วนิดา นกาพร

B) B Y A Records

Side A Time 2:52



`Bioya 608 F/W 21186 March 25, 1982

CLARK'S TUNE"

(F. VIVIDO)

CLARK THE WONDER DOG

B 10 V 6 Records

Fide B I me 2:59



Bioya 608 F/W 21186 March 25, 1982

I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER

Program Activett

Uncle Floyd Plane, Vocal Scott Gurden Drums

CAP CO HIT SOUND RECORDS

Arrangement: Calboy Music #107

Time: 2:15

HAVA NAGILAH (Haskell-Goodman)

IRV GOODMAN

A Jimmie Haskell Production

HIT SOUND RECORDS

Pickwick Mus.
ASCAP

#108

Time: 2:00

A
Jimmie
Haskell
Production

SUGAR BLUES AU GO GO

(Williams-Fletcher)

IRV GOODMAN



สมชาย ชาองขาว จักทำ

(889) 45 R.P.M.

ไพบูลย์ บุทรขัน พยงศ์ มุกคา ที่ปรึกษา



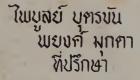
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The state of the s รากแก่น ขับร้อง คำร้อง-ทำนอง ปาะดิษฐ์ อุตตะมัง วงดนตรี บานเย็น



สมชาย ของขาว ี อักทำ

(895) 5 R.P.M.





69

Will War In State of the State St. 3 W. Mersker known page.

Remick Music Corp. (ASCAP) Time 1:31

365 (113)

(Jerome-Schwartz)

TOM & DAN

OF RKO TELERADIO PICTURES.

Thornton W. Allen & Robbins Music Corp. (ASCAP) Time 1:34

365 (114)

(Robbins-Allen-Sheafe)

TOM & DAN

OF RKO TELERADIO PICTURES.

mono stereo

HAY - 17

SINA HAKLARI MA KIYME. Söz, Müzik ve Okuyan MÜSLÜM SÜMBÜL

MULKIYET

UN

mono stereo

HAT PLOGE PROPERTY AND STATE OF THAKLARI MATEURS



Ilhan Telli Müzik : Folk

ALÂMETÎ FARÎKA

BATMAN ORKESTRASI
SARHOŞ MARTILAR

Perakend
Fİ

DTG

10 TL.

Söz: Hüseyin Çebi Müzik : Hüseyin Çebi

DSS 5050

disko

ALAMETI FARIKA



MANIFACIONED DI BREEN STATEMENT RECORDS IN

WARCA REGISTRADA

45 R.P.M.

BD 45-800

IT'S TIME TO SAY GOODBYE

BOB GRAYBEAU
Piano - BILL SNYDER
Guitar - ANDY SANNELLA
Organ - ROSA RIO

[Purpletone]

MANIFACTURED BY BREEN

& DEROSE RECORDS INC.

MARCA REGISTRADA

45 R.P.M.

BD 45-801

OVER THE SEA

JOHNNY COCO and his Islanders Rosa Rio at the organ



ESPANA Y PUERTO RICO

JUAN LEGIDO con MANOLIN MOREL CAMPOS y su Orquesta



EL TORO SIN LUNA

(Raul Rene Rosado-Castellanos)

JUAN LEGIDO

con MANOLIN MOREL CAMPOS y su Orquesta



Records

45 RPM PR 101



D.J.Copy Not for Sale

SIDE A

DE EL EL PIRATA BE COFRESI

1. EL PIRATA VIAJA A PANAMA

CANDELARIO



45 RPM PR 101



D.J.Copy Not for Sale

SIDE B

DE EL ELPE

EL PIRATA DE COFRESI

1. EL FLAMBOYAN - Balaba

CAN HA CANDELARIO

BAINAUM BY STATAMINEUM IN Söz ve müzik : Bedir Çağlayan BOZDOĞAN

G.O 45 3V. Sig. And Michigh MULHIEF MIMIMILIANIA



RECORDS Combo Records CUAND.

Can. QUANDO TU ESTAS CERCA AUTOR: L YENTURA Canta; (J. Ventura)



COLUMBIA

@ Colombia, Marcas Rep.

STEREO 3:06

Arranged, Conducted and Produced by John Davis



45 RPM DEMONSTRATION NOT FOR SALE 3-10886

3-10886 ZSS 165330 @ 1978 Sam Records, Inc. Publisher: Midsong Music/Mideb Music/John Davis Music (ASCAP)

JOHN DAVIS AND THE MONSTER ORCHESTRA DISCO FEVER

-J. Davis- Taken From The John Davis Lp: "AIN'T THAT ENOUGH FOR YOU"



COLUMBIA

@ Columbia, Marcas Red

STEREO 3:28

Arranged, Conducted and Produced by John Davis

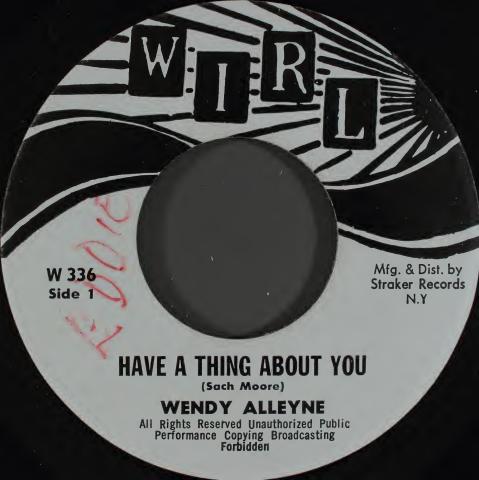


45 RPM DEMONSTRATION NOT FOR SALE

3-10886 ZSS 165329 ® 1978 Sam Records, Inc. Publisher: Midsong Music/Mideb Music/John Davis Music (ASCAP)

JOHN DAVIS AND THE MONSTER ORCHESTRA AIN'T THAT ENOUGH FOR YOU

-J. Davis- Taken From The John Davis Lp: "AIN'T THAT ENOUGH FOR YOU"







45 RPM

IN - 945

Ind. Peruana
70 - 504
CUMBIA
Lic. BOSINQUEN

EL PALOMO
(Rafael Padilla)
Alberto Fernández y los
auténticos Vallenatos



45 RPM IN - 946



MUERTE DE DOS HERMANOS
(César Castro)

Alberto Fernández y los
Auténticos Vallenatos

& artists Harvest &

Side A **AHS 451**

Producer: Nick Kvasic

© by N. Kvasic 1982/1983



Garica Music **ASCAP**

Time: 2:15

MARY JANE

(Nick Kvasic) **ASCAP**

BILL TURNER & BLUE SMOKE ASSAUSE HARVEST RECORDS 107 MARTIN AVE. S.I.M.Y. 10314 SE

& artist's Harvest &



Producer: Nick Kvasic & Bill Turner



Stereo **45 RPM**

Publisher:

MCA Music

Time: 2:20

ORANGE BLOSSOM SPECIAL

(E. T. Rouse)

BILL TURNER & BLUE SMOKE

107 MAR ARTISTS: HARVEST DECORDS







IWAZANA BANINA B (428)เสนหสาวเวยงอนทร ศักดิสยาม เพชรชมภู คำร้อง-ทำนอง เทพพร ศักดุสยาม เพชรชมภ PALIS WAS THE 214521



ตามน้องกลับสารคาม
ศักดิ์สยาม เพชงชมภู ขับง้อง
คำร้อง – ทำนอง เทพชัย สารคาม
คำร้อง – ทำนอง เทพชัย สารคาม
เพชงชมภู
เพชงชมภู
เพชงชมภู
เพชงชมภู
เพชงชมภู
เพชงชมภู





ลำล่องยาวข่าวทหาร

สะใบทอง เผ่าภูรี ร้อง คณะขวัญใจกาฬสินธุ์ ยุคพัฒนา ถักขณา จันทรี จัดทำ











Mustafa Kandıralı

arkadaşları





45-AX 2844

TÜRK MALI Mode in Turkey

Anadolu Oyun Havası

Anadolu Oyun Havası

Anadolu Oyun Havası

TÜRKOFOR





TÜRKOFON







vergara



LA ESCOBA
(Laredo-Arr.: Sirex)
EL TREN DE LA COSTA
(Bradshaw-Mann-Kay)
LOS SIREX

vergara

Imp. de Luje a metálico

> Permiso 6. 649

Made in Spain

45 317 XC

S.G.A.E.

7

II QUE HACES AQUI !! (Sirex) CANTEMOS

LOS SIREX

NATIONAL Records

9109-X45

VOCAL BY: **EILEEN BARTON** with DIXIELAND BAND ACC.

PATIONAL RECORDS CO. INC. NEW YORK. H. Y. IL. DIXIELAND BALL

EILEEN BARTON

NATIONA Records

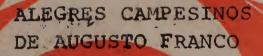
VOCAL BY: EILEEN BARTON with DIXIELAND ACC.

RECORDS HONEY, WON'T YOU HONEYMOON WITH ME NEW YORK. N.

EILEEN BARTON

Will Site สตาร 45 RPM ST 1140 LWYSUBS ก็ เปร นกรปฐก ท่านอง SER S. III LITUILIEN เรองมนย่ง indsuau uasdgu Mood างสนาร์สารในบอย गामार्वेद्या

TI. สตาร 45 RPM ST 040 61 คำร้อง ens. ท่านอง asasing VEILIMILE ET INTESTATION 4 2 ngwnou โหลาราม วงคนครี สรีใหมลย์



Taboga 435-A



45 RPM

FESTIVAL DE LA POLLERA (FITO ESPINO)

CANTA IRIS HERRERA







XOPO RECORDS

BACALOFF

45 RPM Microgroove

A6

X-310-A

YAMBOLSKA LESA

(Folk Dance From Yambol

(Recorded in Bulgaria)

XOPO RECORDS

BACALOFE

45 RPM Microgroove

X-310-B

RACHENITZA

(Bulgarian National Dance)

(Recorded in Bulgaria)

FERNANDITO VILLALONA Y Su Orquesta





Lado (A) 45 rpm Stereo

FERNANDITO VILLALONA Y Su Orquesta





Lado (B) 45 rpm Stereo



RECORD

Popper Music Time 2:22

RECORD NO. 31

(\$1002)

Vocal **Bobby Dee**

N.

ER FORGET YOU (Bobby Dee)

STRING DUSTERS



45 RPM RECORD

ANCHOR

Advance Music (ASCAP) Time 2:20 RECORD NO.

(51003)

J.

Vocal Bobby Dee Rhodie-Summers

N.

DON'T SWEETHEART ME

BOBBY DEE and RHODIE-SUMMERS



S. P. W. M. J. S. MATE MATE 128 Sx. Opa. Locka- Fla. Made M - 503Cara B 45 R. P. M. Kubaney Publ. @ 1972 South Eastern Records Mfg. Corp. AMM2, LA YUCA (Mangulina) (Folklore Dominicano Arr: J. M. Gil) RAFAEL SOLANO Y SU ORQUESTA

MIAMI-X

Engineered by Gary Solomon

S R Productions



STEREO SR-104 SIDE 1

Time: 3:15

LOVE IS THICKER
(V. Nichols)

MIAMI-X

Engineered by Gary Solomon

S R Productions



STEREO SR-104 SIDE 2 Time: 3:25

BARBARA (Ross & Lana)



SIDE A

Producer:
Jerry Buckner
Executive Producer:
Chris Jacobsen



THERE ARE RAISINS IN MY TOAST Danny Jones



SIDE B

Producer:
Jerry Buckner
Executive Producer:
Chris Jacobsen



Jerry B and The Waffle House Vaudeville Band



SIDE A

Producer: Jerry Bückner Executive Producer: Chris Jacobsen



U-41834M Time: 2:52

WAFFLE HOUSE HASHBROWNS (I LOVE YOU) All Songs © 1995 Waffle House Music Publishing

All Songs @ 1995 Waffle House Music Publishing
BILLY DEE COX



SIDE B

Producer: Jerry Buckner Executive Producer: Chris Jacobsen



U-41834M Time: 4:05

I FEEL GOOD (at the Waffle House)

All Songs © 1995 Waffle House Music Publishing

ALFREDA GERALD



SIDE A

Producer: Jerry Buckner Executive Producer: Chris Jacobsen



U-41324M Time: 4:05

"SATURDAY NIGHT AT MY PLACE" (Danny Jones) GARY GARCIA



SIDE B

Producer:
Jerry Buckner
Executive Producer:
Chris Jacobsen



U-41324M Time: 2:32

"THEY'VE GOT A COKE FOR ME"
(Waffle House)
(Jerry Buckner)
MARY WELCH ROGERS



Kudzu Music BMI Producer Jerry Buckner



SIDE A 86278 (U-20468M)

Time: 3:23

WAFFLE HOUSE HOME 1 (Jerry Buckner and Mary Welch Rogers) MARY WELCH ROGERS featuring Tina Britton



Kudzu Music BMI Producer Jerry Buckner



SIDE B 86278 (U-20468M) Time: 3:23

WAFFLE HOUSE HOME II
(Jerry Buckner and Mary Welch Rogers)
MARY WELCH ROGERS
featuring Trudy Franklin



TIME: 3:46



SIDE A U-37113M

Producer: Jerry Buckner Exec. Prod.: Mary Welch Rogers

"WHAT REMAINS"

(Mary Welch Rogers/Barbara Edwards)

MARY WELCH ROGERS

MARY WELCH HOGERS



TIME: 3:40



SIDE B U-37113M

Producer: Jerry Buckner Exec. Prod.: Mary Welch Rogers

"LIFE IS LIKE A CUP OF COFFEE"
(Mary Welch Rogers)
MARY WELCH ROGERS

6450 Norcross, GA. 30091

JULY MATEO JULY MATEO

-Rasputin-

> Lado A DIS-25049

MUJER Comp. Charly Mosquea Arr. Leo Pimentel

HECHO EN REPUBLICA COMMINICANA POP CB e



DIS-25049

Comp. Dun.
Arr. July Mar.
Arr. July Mar.

Cas Chicas del Can



Reg. Ind. 14524



45 RPM (P) and (C) 1985 Produce: B. Rodríguez

LADO A

(Lisandro Mesa)

(Lisandro Mesa)

(Lisandro Mesa)

(Lisandro Mesa)

Las Chicas del Can



Reg. Ind. 14524



45 RPM P) and (C) 1985 roduce: 3. Rodríguez

CUNDE CUNDE

(Folklore Colombiano)

(Folklore Colombiano)

(Folklore Colombiano)

WOW! & FLUTTER TOO! 331/3 LP 1106-A V Groove THORO. REED ANALY LATHER ELECTROSTATIC SPET components corp. DENVILLE, N. J. U.S.A. Analysis of Wow & Flutter



สุดฮิต' 93

หน้า 1



45 RPM

IT'S MY LIFE (ภาษาไทย)

สุดฮิต 93

หน้า 2



45 **RPM**

BOLIYAAN

แรบแยก



เมษาอาลัย (บีกิน)

ศักดิ์สยาม เพชรชมภู ร้อง
คำรังง–ทำนอง สุรินท์ ภาคศร
วงดนตรี ศักดิ์สยาม เพชรชมภู

การับง–ทำนอง สุรินท์ ภาคศร



TP 56

เรียบเรียง

อกหาง โนรา สารคา คำร้อง— ทำนอง ร้อยเอ็ด เพชรสบา วงดนตรี สักดิสยาม เพชรชมภู



START OUTSIDE

SPEED AS R P M

COLLECTOR'S ITEM RECORD No. 3

E3-CW-7923



PRESSED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

"YOU CALL IT MADNESS"

RUSS COLUMBO

Manufactured for Colgote-Po



START OUTSIDE

COFED AS R P M

COLLECTOR'S ITEM RECORD No. 3

E3-CW-7924



PRESSED BY RCA VICTOR DIVISION OF RADIO CORPORATION OF AMERICA

Honoros for Colgote. Po "MY TIME IS YOUR TIME"

RUDY VALLEE

Radio Corporation

PROMOTIONAL COPY. NO. TO. Bell 45,237 Leeds Music Corp. ASCAP Time: 3:10 1373

ROCK AND ROLL PART 2

(G. Glitter · M. Leander)

GARY GLITTER

Produced by Mike Leander

PECOPOS A Division of Columbia Pictures industries. Inc. Pictures industries.

PROMOTIONAL COPY. NOTES Bell 45,237 Leeds Music Corp. ASCAP Time: 3:10



ROCK AND KULL PART 2

(G. Glitter - M. Leander)

GARY GLITTER

Produced by Mike Leander

Produced by Mike Leander

A Division of Columbia Pictures industries industries